

LONDON CONSERVATOIRE OF MUSIC.—

Principal—Mr LANSDOWNE COTTELL.
The NEW BUILDING and LADIES' RESIDENT Department now open, facing Porchester Square, near the Royal Oak Railway Station, W., unsurpassed for appointments and facilities for study.

The Conservatoire offers the Highest Class practical Education, Singing, Piano, Violin, &c., from £1 1s. the Term commencing any day. Free Scholarships and Introductions awarded for the encouragement of talent. Concerts, Orchestra, and Choir weekly. Prospectus—Hon. Sec., 1, WESTBOURNE PARK, Royal Oak, W.

MR F. B. JEWSON begs to announce his RETURN to Town for the Season.
21, Manchester Street, Manchester Square, W.

BALFE'S "TALISMAN."

MADAME CHRISTINE NILSSON and Mr JOSEPH MAAS sang BALFE'S celebrated Duet, "KEEP THE RING," from his Opera, "THE TALISMAN," at Mr Watts' Grand Concerts, at Brighton, on Monday, October 6th, and at the Royal Albert Hall, London, on Wednesday, October 8th, and on both occasions was rapturously encored.

"PEACEFULLY SLUMBER."

MDME PATEY will sing RANDEGGER'S admired Song, "PEACEFULLY SLUMBER," at the Norwich Festival Concert, Wednesday Evening, October 15th.

"THREE AGES."

H. C. HILLER'S new Song, "THREE AGES," will be sung by Mdme KONSS-BAYLIS, at the new Percy Hall, This (Saturday) Evening, October 11th.

"THE SONG OF MAY," and WELLINGTON GUERNSEYS "RETURN OF THE LOVD ONE,"

MISS ELISE WORTH will sing at her Evening Concert, on October the 30th, at Romford Corn Exchange, "THE SONG OF MAY," and "THE RETURN OF THE LOVD ONE," and "THE SONG OF MAY," at St John's Hall, on Friday, October 17th.

ASCHER'S "ALICE, WHERE ART THOU?" as a Quartet, will be sung at St John's Hall, October 17th; and in the Corn Exchange, Romford, on the 30th October, at Miss Elise Worth's Concert, by the following artists, viz., Miss ELISE WORTH, Miss SUBETTA FENN, Mr VICTOR ROMILLY, and Mr HENRY PRENTON.

"ALICE, WHERE ART THOU?"

MR VICTOR ROMILLY will sing in the Romford Corn Exchange, October the 30th, ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" and at St John's Hall, October 17th.

"THE BEACON."

MISS AMY WINGROVE will sing at St John's Hall, on Friday Next, October the 17th, and at Romford Corn Exchange, on the 30th, WELLINGTON GUERNSEY'S renowned and popular Song (by desire), "THE BEACON."

"ALICE, WHERE ART THOU?" (Quartet).

MDME FRANCES BROOKE, Miss EVA LYNN, Mr JOHN CROSS, and Mr JOSEPH LYNDE will sing the above Quartet at Brixton, Oct. 16th; Albert Hall, 18th; and Town Hall, Limehouse, Oct. 23rd.

"ALICE, WHERE ART THOU?" (Quartet).

MISS ROSE MOSS, Miss ALICE KEAN, Mr JOHN CROSS, and Signor FRASSINI will sing the above Quartet at Lichfield, October 27th; Burton, 28th; Dudley, 29th; Derby, 30th, 31st, and Nov. 1st; at Walsall, Nov. 10th; West Bromwich, 11th; Uxeter, 12th; Kugeley 13th; Stafford, 14th; Bilston, Nov. 15th, &c.

"ALICE, WHERE ART THOU?" (Quartet).

MDME FRANCES BROOKE, Miss EVA LYNN, Mr JOHN CROSS, and Mr JOSEPH LYNDE will sing the above Quartet during Tour in the North of England commencing December.

"O LADY, LEAVE THY SILKEN THREAD." New Song by IGNAZ GIBSONE (poetry by TOM HOOD). Price 4s.—London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

LAMENT on the Death of His Royal Highness the late DUKE OF ALBANY. Composed for the Pianoforte by LILLIE ALBRECHT. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"It is not often that occasional pieces live long after the occasion which called them forth has passed away; but this unpretentious little sketch may be conscientiously commended on its own merits, and, being thoroughly within the reach of even moderate players who can command variety of touch, will no doubt become a general favourite."—*Musical Times*.

"THE SEA BATH ITS PEARLS."

IDA WALTER'S New Song, "THE SEA BATH ITS PEARLS," sung with distinguished success by Mr MAAS, at the Covent Garden Concerts. Price 4s.

"Mr Maas raised a perfect storm of applause with Miss Ida Walter's setting of Heine's 'Das Meer hat seine Perlen'—a refined, and, at the same time, very effective song."—*Times*.

"A most graceful setting of Heine's poem."—*Musical World*.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

ESTABLISHED 1851.
BIRKBECK BANK,
SOUTHAMPTON BUILDINGS, CHANCERY LANE.

CURRENT ACCOUNTS opened according to the usual practice of other Bankers, and Interest allowed on the minimum Monthly Balances when not drawn below £50. No commission charged for keeping Accounts, unless under exceptional circumstances.

The Bank also receives money on Deposit at THREE PER CENT INTEREST, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

THE BIRKBECK BUILDING SOCIETY'S Annual Receipts exceed FIVE MILLIONS.

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

Southampton Buildings, Chancery Lane.

"LOVE-LIGHT."

(In A minor and G minor.)

LOVE-LIGHT, Music by J. MORTIMER ADYE, Words by MIRIAM ROSS, now singing at the leading Public Concerts. Price 4s. O SIGH NOT LOVE, Music by J. MORTIMER ADYE, Words by MIRIAM ROSS, price 4s. ("May be recommended as a graceful and vocal piece of writing."—*Morning Post*.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,
MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL
MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI'S (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT'S (of Philadelphia, U.S.) new Patent Improved Ohlin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

Now Ready.

THE MUSICAL YEAR,
1883.

A RECORD OF NOTEWORTHY MUSICAL EVENTS IN THE UNITED KINGDOM, WITH A REPRINT OF CRITICISMS ON MANY OF THEM.

BY

JOSEPH BENNETT.

Crown 8vo, price 6s.

London: NOVELLO, EWER & Co.

MADAME MARIE ROZE'S

Singing of the New Irish Ballad,

"I WAS A SIMPLE COUNTRY GIRL"

("THADY AND I")

"Was piquant, brilliant, and pathetic. An enthusiastic encore rewarded the fair singer. The song is extremely pretty, and was accompanied with much taste by the composer, Mr Richard Harvey."—*Irish Times*.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.; and all Musicians.

"THADY AND I."

NEW IRISH BALLAD,

By RICHARD HARVEY,

Sung by

MADAME MARIE ROZE

And rapturously Encored at the

Carl Rosa Opera Concerts, at Dublin and Cork.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE NORWICH FESTIVAL.*

MACKENZIE'S ROSE OF SHARON.

The composer of the new oratorio that is to see light at the approaching festival is best known to fame by his opera of *Colomba*. His cantatas, *The Bride and Jason*, respectively produced at the Worcester and Bristol Musical Festivals, and his Scotch Rhapsody for orchestra, had previously drawn the attention of connoisseurs to Mr A. C. Mackenzie's rare musical endowments; but it was not until Carl Rosa brought out *Colomba* at Drury Lane in the spring of 1883 that the "fierce light which beats" upon "discovered genius" began to shed its lustre upon the career of this highly gifted Englishman. We shall not alter the last word because Mr Mackenzie happens to have been born on the other side of the Border—the son of a respected Edinburgh violinist. The more comprehensive term of nationality may well be used for one so cosmopolitan; one who was learning the violin in Germany from ten years of age to fifteen, who then studied under Sauton at the Royal Academy of Music (where he was elected King's Scholar), then returned for awhile to Edinburgh, and ultimately took up his residence in Florence, where he has now been living for some years. Mr Mackenzie's existence has been wholly spent in a musical atmosphere, and the fact that his talents did not come into prominence until he was in the "thirties" may be due, as some one has said, to his coming "of a slowly-ripening race, whose native skies supply little of genial sunshine to the flower of genius." But, the start once made, it cannot be said that the response did not keep pace with the encouragement. The success of *The Bride and Jason* was capped by the far greater triumph of *Colomba*, which was not only stamped by London audiences as an opera replete with wide emotional expression and dramatic power, but gained cordial acceptance when produced in Hamburg and Darmstadt. It was amid the glow of excitement which followed on the Drury Lane success that Mr Mackenzie undertook to write a work for the Norwich Festival of this year. *The Rose of Sharon* is the result, and, unless we are greatly mistaken, Norwich will have cause to be exceedingly glad that it is.

In securing Mr Joseph Bennett as his collaborator, Mr Mackenzie was doubly fortunate. Besides being one of the ablest musical critics of our day, Mr Bennett is an accomplished *littérateur* and an experienced Biblical scholar. No one, therefore, could have been better qualified to take in hand the task of selecting from the Scriptures words for an oratorio; especially when the subject of that oratorio was founded on a section of the Bible which has given rise to more conjecture and discussion than any other—the first chapter of Genesis perhaps excepted. The Canticles (or Songs) are generally supposed to have been written by Solomon, although in the original Hebrew they are not called the Song of Solomon, but the "Song of Songs." Their theme is love, but whether an earthly or a spiritual love is a question that has long perplexed students. The oldest interpretations are allegorical, and are either political or religious; the former considering the Canticles as the symbolical expression of a deep longing for the re-union of the kingdoms of Judah and Israel; the latter, of the love of God for his chosen people. Later authorities have been divided in opinion as to whether they form one Song or "an anthology of detached erotic idylls," or a whole formed of connected parts. But the profound Oriental scholar, Ewald, maintains in his commentaries that the Canticles are not idyllic at all, and that they constitute a drama in five parts. This interpretation has been confirmed by Rénan and other learned men, and it is the one which Mr Joseph Bennett adopts as the basis of his libretto. He gives his "book" the title of *The Rose of Sharon*, and calls it a dramatic oratorio—a term unconventional, but as appropriate as though Mendelssohn had applied it to his *Elijah*, which is a dramatic oratorio in every sense. Here, however, Mr Bennett has had a more difficult task, inasmuch as he has needed to surround a simple love story with a religious atmosphere in such fashion that it should accompany and illustrate, but not hinder the action of the plot. This he has accomplished to admiration, and without the introduction of a quantity of "reflective" matter.

The actual text has, as far as possible, been adapted from the Song of Solomon, and the rest chiefly from the Psalms, Proverbs, and books of the Prophets. No slight ingenuity, allied to an unerring sense of fitness, marks Mr Bennett's arrangement. It is divided into four parts, with a Prologue and an Epilogue. The Prologue proclaims at once the spiritual significance of the "drama" that is about to be played, the words, "We will open our mouth in a parable," &c., serving to indicate the typical interpretation recorded by Origen and Jerome, who declared The Beloved to be Christ and The Bride to be the Church. The scene of Part I.,

"Separation," is laid in Lebanon, in the village of Sulam. It is early morning, and the villagers proceed to their daily toil. The Beloved calls to the Sulamite beneath her lattice, and presently she joins him. The second scene is in the vineyards. A cavalcade approaches. It is King Solomon and his retinue. They halt as the Sulamite is observed among the villagers, and the King praises her beauty. The Beloved whispers to her to hurry with him from the danger that menaces her, and they depart, but an Elder of the village brings the Sulamite back, followed by The Beloved, and Solomon again addresses her. Her figurative answer implies that her love is already given. The villagers persuade her to hearken to the King's suit, but she clings to her lover until, at a sign from Solomon, the maiden is placed in a chariot, and the cavalcade moves away. In Part II., "Temptation," we are at Jerusalem, in Solomon's palace. The Sulamite is lonely but trustful. Soon she is joined by some women of the Court, who ask her to tell them about The Beloved of whom she speaks. They pity her simplicity for preferring his love to the favours of the King. An officer enters and bids the Sulamite and the women go forth to witness the procession of the Ark of the Covenant to the newly-built Temple. They witness this magnificent triumph of Solomon's grandeur from the lattice which looks down on an open place before the palace. Still the heart of the Sulamite is faithful. In Part III., "Victory," it is noon in the palace. The Sulamite, watched by her women, sleeps and dreams. In her vision she hears her Beloved call to her from without, and rises to admit him to the chamber. But when the door is opened he is gone. She descends into the streets to seek him, and asks Watchmen if they have seen him. They insult her, and would seize her veil, but—she awakes. A Woman announces the approach of the King, who ardently pleads his cause with the Sulamite. Nought will avail to move her, and at last Solomon relinquishes his suit. Part IV., "Re-union," brings us back to the vineyards of Sulam. The villagers deplore the absence of the lovers, and offer a prayer to Heaven. Soon the Sulamite is seen coming up from the valley, leaning on the arm of her Beloved. Joy and thanksgiving are expressed by all, while the lovers renew their protestations of devotion. The Epilogue consists simply of a reflective utterance from the Gospel, pointing out the lesson of the parable in so far as it suggests the reward of fidelity and righteousness.

Coming now to the music, we find that Mr Mackenzie conforms to the practice of the day, and does not provide his oratorio with an overture. Only thirty bars of instrumental prelude precede the contralto solo that declaims the words of the prologue. This introduction (*largo*—B minor) is of a broad, sombre type, and largely built up on the phrase afterwards uttered by the voice, "We speak concerning Christ and His Church." The solo consists partly of declamatory and partly of accompanied recitative, and is fitly impressive in character throughout. The opening chorus of Part I., "Come, let us go forth," is heralded by a few introductory bars, chiefly in unison, the theme of which, in minor and major, is used thenceforth as a motive to distinguish the home and happy village life of the Sulamite. As though to depict the gathering of the vine-dressers, the phrase, "Come, let us go forth," is first given out in soft unison by basses, altos, and tenors in turn, and then the chorus fairly starts in the bright key of E major *andantino pastorale*—(9-8 time). Its music is replete with cheerful animation, and the marked rhythm of the voices is supported by the flowing, tuneful accompaniment of the orchestra. Gaily both proceed along their course, and at some length, without change of character, until on the words, "Awake, O North Wind," the key changes to C, and after a little while the chorus dies away. The Beloved calls, "Rise up, rise up, my love," and addresses his fair one in a glad serenade, amid the long-drawn phrases of which mingles ever and anon the "Home" motive, as we shall venture to call it. The Sulamite replies from her chamber, "'Tis the voice of my Beloved," and utters the fervent exclamation, "My Beloved is mine and I am his," which always stands hereafter as the constant and unshakeable declaration of her fidelity. In an impassioned strain the Beloved responds, "O my dove;" while again the voice of the Sulamite is heard singing part of a vineyard song, "We will take the foxes," to the refrain of the "Home" motive, now in the minor. The music grows in animation as the Beloved hails the coming of his bride, "Sweet as the Rose of Sharon and the Lily of the Valley," and presently we reach a duet which glows with a passion suggested rather by the figurative meaning than the purely bucolic language of the text. This is ultimately interrupted by a *reprise* of the opening chorus, which in turn dies away in the key of E with a graceful cadence and "full close;" but the orchestra continues to sustain the leading note, changing therewith, by a simple but always charming modulation, to C major, in which key we now have an *Intermezzo*, portraying "Spring Morning on Lebanon." This noteworthy instrumental piece contains much melody that is fresh, but the "Home" motive

* Norwich Argus, Oct. 4.

frequently occurs, and with perfect appropriateness, as a kind of echo. The approach of Solomon and his party is announced (at first *pp*) by a martial passage in 2-4 time. The two opening bars would be identical, but for the inversion of two notes, with the commencement of the air, "Honour and Arms," in Handel's *Samson*, and this phrase is henceforth associated with the power and might of the King. The continuation is marked by distinct oriental colour, the character of the whole passage being bold and vigorous, though subdued. A Woman (contralto) asks, "Who is this coming up from the Valley?" The villagers reply in a chorus, "Lo, the chariots of Israel," very brief but animated, and a declamatory passage for the Woman, "A state chariot King Solomon wrought," leads to a further development of the preceding orchestral piece, now given out with imposing fulness and strength, and supplemented by a few bars of chorus in the *fugato* style to the words, "God save the King; may the King live for ever." The Princes and Nobles (tenors and basses) speak of the Sulamite in subdued tones. Solomon (baritone) addresses her, "Thou art lovely, O my friend," in a strain of suave melody, in which later on the courtiers join. In strong contrast are the agitated phrases of the Beloved and the Sulamite, while a fine *crescendo* leads to the unaccompanied unison of the chorus, "What do ye see in the Sulamite?" Solomon now seeks to impress the maiden by more impassioned intensity, and his air (*allegro*), "Unto my charger in Pharaoh's stud," is instinct with vigour and sentiment. Equally marked is the tranquillity of the Sulamite's reply, "My Beloved is to me a nosegay of myrrh." The Elder (bass) and villagers persuade her in a solo and unaccompanied chorus, "Hearken, O daughter," of serene, melodious character, which is followed by a repetition of the Beloved's appeal. The Sulamite again utters her declaration, "My Beloved is mine and I am his," the Princes and Nobles remonstrate with her, and as she is placed in a chariot, the people repeat the chorus, "God save the King," and the first Part ends.

The loneliness of the Sulamite in Solomon's palace is expressed in the brief introduction (G minor) and recitative that lead to her air, "The Lord is my Shepherd," a number breathing consolation in melody of the simplest beauty. To this succeeds a dialogue between the Sulamite and her Women, in which the orchestra maintains great prominence, while to the voices are allotted phrases of much charm and distinction. Presently we reach a tuneful flowing chorus for the Women (first and second sopranos and altos), "Art thou so simple," which, after considerable development, leads to a solo for the First Woman (contralto), "Nay, blessed is she," less rhythmical but more spirited in character. An Officer of the Court announces the procession of the Ark, and the Women respond in a jubilant chorus, "This is the day." The interpolation of the following scene, which cannot in itself be regarded as an episode belonging to the main story, is unquestionably a "happy thought"; not only because it fits in appropriately as a display of Solomon's glory at its zenith, wherewith to dazzle the Sulamite, but as an opportunity for the introduction of a religious element, which has so far been almost completely absent. This opportunity the composer at once signalizes by his first chorus on a really serious and extended scale. It is the chorus of the people, "Make a joyful noise," a number in which scholarly skill and knowledge of effect will be found, if we are not mistaken, to constitute an *ensemble* of remarkable grandeur. As the procession approaches we have a spirited yet imposing march and a chorus, "We will praise His name," for the Maidens of Jerusalem, followed by a chorus for the Elders (divided male voices), and then another for the Shepherds and Vine-dressers (sopranos, altos, and tenors), the accompaniment of which is identical with that in the chorus of the Sulamite villagers. A chorus for the Soldiers (altos, tenors, and basses) contrasts admirably in its martial energy with that of the Priests bearing the sacred vessels, which is fitly refined and dignified in type; while, as the Ark of the Covenant passes, borne by the Levites, the people break into a grand chorus of joy and praise, "Arise, O Lord, into Thy rest." This, having been worked out at some length, changes, as Solomon and his nobles pass, to the chorus, "God save the King," which is now extensively elaborated and leads up to a majestic climax, reached as the procession is supposed to pass from view. In reply to the words of her Women, the Sulamite simply repeats her now-familiar declaration with greater intensity than before.

Part III. is preceded by an introduction (*largo*—B minor) entitled "Sleep," portraying in a tone-picture of softest melody the perfect stillness of the palace during the noonday repose of the Sulamite. Her dream is dramatically depicted, yet voices and orchestra are alike subdued throughout with an effect which suggests the fact that it is a vision and not reality. Even the brief, march-like passage in which the watchmen appear is marked *pp*, and the music only rises to a *forte* when the Sulamite is frightened from sleep by the insults of the men. It is hushed once more, though,

as in tones of weariness she addresses her women, "I charge ye, O ye daughters of Jerusalem." Solomon now approaches, but ere he does so the First Woman once more endeavours to persuade the Sulamite in his favour in an air, "Lo! the King," marked by almost religious gentleness and calm. In a recitative and air, "Ere the day cool," Solomon once more breathes his impassioned words into the ear of his captive. Her answer is the same as before, and the setting of her figurative words is just as reposeful. It ends with the usual phrase, but the additional sentence, "and unto me his desire," gives rise to a few bars' duet, more animated in style, which terminates with a cadenza and "full close." The Sulamite now proclaims in solemn tones, "My love is strong as death, And unconquerable as the grave," and this leads to an ensemble of ingenious construction. The characteristic theme just uttered by the Sulamite is combined with the Women's chorus, "Art thou so simple?" the words of which are used by Solomon to snatch of new melody. The ensemble is extensively developed, a notable feature towards the end being the repetition of the passage, "My love is strong as death," in augmentation, or notes of double length; while a unison utterance of the phrase, "Art thou so simple?" brings the number of the Part to a striking conclusion.

In a plaintive chorus, "The fields of the Beloved languish," the Villagers of Sulam express their sorrow, and a Woman similarly laments in a solo, "Gladness is taken away," rather important in its dimensions. A resumption of the preceding chorus leads to a bass solo for an Elder, "The wilderness shall be fruitful," the suave melodiousness whereof well reflects its hope-inspiring words. Then succeeds a choral prayer, "O Lord, be gracious unto us," of purely religious type, and revealing a perfect mastery of the art of vocal part-writing. In a recitative, "Who is this?" the Women announce the return of the Sulamite and her Beloved, and the Villagers hail it in a semi-fugal chorus, "Sing, O Heavens," elaborately designed and worked out with rare musicianly resource. Without break succeeds a solo quartet, "We shall not hunger," for the Sulamite, the Woman, the Beloved, and the Elder—an unaccompanied piece in which melodic charm and contrapuntal art are once more happily combined; and after a brief *reprise* of the chorus, "Sing, O Heavens," comes a final duet for the lovers, "Is thy shadow?" Then the solo quartet give out the hymn-like theme of the final chorus, "For the flame," and this, taken up now by the solo voices, now by the chorus, is, lastly, after a short working-out, declaimed by both, together with the entire strength of the orchestra. Thus terminates the fourth Part. The Epilogue consists of a choral recitative, "Blessed is he," enunciated by the tenors and basses, leading to a chorus, "To him that overcometh," which is throughout calm and peaceful in character, and gradually diminishes to an ending of almost imperceptible softness. In this unusual manner the oratorio concludes. That it will be pronounced a work of remarkable beauty and striking originality we confidently venture to predict. We can form no other opinion after a study of the vocal score, which Messrs Novello & Co. published on October 1st, and we shall await the coming performance with the utmost impatience. In the meantime we have endeavoured as far as possible to convey in the above notice an idea of the design and proportions of Mr Mackenzie's oratorio. Such a task must of necessity be full of shortcomings, but when the time is ripe for criticism we shall have opportunity for pointing out certain salient features that have now been missed—notably the orchestration, no details of which are afforded by the pianoforte score. *The Rose of Sharon* will be performed on Thursday morning, October 16th.—K.

PRAGUE.—The following is the paraphrase of Goethe's famous lines beginning "Kennst du das Land" which was written by the poet, Edmund Grün, after hearing Minnie Hauk in *Mignon*:

"Kennst Ihr den Zauber, der die Sinne brennt;
Dem nie ein irdisch Wesen widerstand;
Der schmeichelt und bezaubert uns umweht,
Und im Gefilde des Entzückens hebt;
Kennst Ihr ihn wohl? Lauscht ihren Sang und Spiel—
Wer hört sie, der dem Zauber nicht verfel?"

The above may be Anglicised thus:

"Know ye the spell which doth the heart enchain,
And 'gainst which, if we strive, we strive in vain;
Which, winding round us with its gentle might,
Lifts us to realms of rapturous delight;
Know ye it well? Observe her song and play—
Who, hearing her, does not that spell obey?"

MR F. H. COWEN.

(From the "Magazine of Music.")

Mr Cowen's name has been so long familiar in the concert room, both as a writer of songs and of largely-planned choral and orchestral works, that some re-adjustment of ideas may be necessary for those who learn for the first time that he is only thirty-two years of age. It is for most people a critical age. It is the age when performance should no longer wait on promise. Originating and combining power will then have been evinced, if the mind is to rank with the first order of organisms. Mr Cowen, however, has long ago shaped his destiny. He has emphatically a genetic mind, and, what is as well worth possessing, a progressive mind. Out of the long period of productivity still due to one who has so happily held his own with time, much may be confidently expected. The high seriousness, which is the crowning characteristic of art, comes with the broadening and mellowing of character. Mr Cowen's past is the best earnest that need be desired of a future of good days; and he is to be envied the happy prospect of work to be achieved by his finely-equipped nature. To be an English composer is a fortunate circumstance when we are obviously entering the palmy times of native art. To be an English composer, and still enjoying the shining days of life, is a favour for which many might implore the gods with tears and sacrifice.

Every composer has had a Norn to place on his cradle the spirit that expresses itself in music. * * * In Mr Cowen's case the influence of the Norn seems to have manifested itself very speedily. While yet an infant he showed extreme sensibility to music, and actually began composition at an age which recalls the precocity of Mozart. He was born at Kingston, Jamaica, on 29th January, 1852, and having been brought to England when four years of age, then exhibited such marvellous aptitude for music as to make his future career in no way uncertain. The "Minna Waltz," published at six; and "Garibaldi; or, The Rival Patriots," a two-act comedietta, published at eight years of age, are probably not to be found on sale at Mr Cowen's publishers to-day. Such juvenile efforts are more wisely consigned to the secret pigeon-hole of an escriptorio, to be tenderly brought to light when summing up the past. They serve as evidence of his pronounced talent for music. Up to his thirteenth year his most eminent teachers were Sir Julius Benedict and Sir John Goss, and for the two succeeding years he enjoyed the tuition of Hauptmann, Moscheles, and Reinecke at Leipzig. Meanwhile his facile gift found an outlet in numerous songs and instrumental pieces, one of which, a trio for pianoforte, violin, and cello, was performed at a *matinee* given by Professor Ella. Returning from Germany in 1867, after a brief stay in Berlin, Mr Cowen, conscious of originating power and a grasp of instrumentation, the solid result of diligent study and practice, devoted himself to compositions of a larger kind than he had yet aspired to. During the next three years he wrote a quartet for two violins, viola, and cello, an overture for a full orchestra (which was performed at one of the late Mr Alfred Mellon's concerts), a fantasia sonata, a trio, a concerto for pianoforte, and a symphony in C minor, which latter was played at the composer's own concert at the Crystal Palace, and subsequently at the Philharmonic Concerts at Liverpool. All these elicited opinions most favourable to the young composer, and are now interesting witnesses to his development in the art.

From 1870 the record of Mr Cowen's productions is a very full one. Early on the list comes *The Rose Maiden*, a cantata brimming with charming melody and clever orchestration. As of the same class, though produced much later, *The Corsair* may next be named. Mr Cowen had here a romantic subject, under which his genius warmed, and the result, as attested by the enthusiastic reception of the cantata at the Birmingham Festival of 1876, was a work of extreme beauty and passion of utterance, achieved as fully by orchestral as by vocal means. The verdict of Birmingham was endorsed by a London audience in 1880, when the cantata was given at the composer's concert in St James's Hall. From the writing of cantatas to opera and oratorio is a natural step. It was in 1876 that Mr Cowen broke in upon the stage tradition against opera of English growth by his setting of *Pauline*. The experiment was on all hands an interesting one. If the composer had to rely upon a well-known plot, probably he could not have gone to a better source than to Bulwer's play. Many have felt that the sentiment of the play sadly needed raising into the ideal by the help of a sister art. Tinsel, that is so easily rubbed off in the spoken drama, may be heightened into the semblance of gold when breathed upon by the genius of music. Moreover, there is much that is genuinely tender and noble in the story of *Pauline*; much that lends itself to flights of song. Produced at the Lyceum Theatre by the Carl Rosa Opera Company, Mr Cowen's *Pauline* had a flattering reception. Press and public united in praising its refined melodiousness, and the interesting and scholarly character of

the scoring. In London and the provinces the work had repeated representations. Very many elements, however, combine to form an operatic success, and no composer need hope to win fortune's favours on a first tilt. There is needed not merely the musician's art, but consummate dramatic skill, involving familiarity with the technique of the stage. When all is done, there is the caprice of a public bent upon being amused—not willing always to give serious and sustained attention to serious and exacting work. * * * The lyric stage, approached from the modern standpoint, affords a means of art-culture which Mr Cowen, by his perspicuity of thought, his power of imparting "local colour," and his general mastery of orchestration, is peculiarly fitted to advance. His choice of *Pauline* indicates an affinity for themes of the higher poetic intention. * * *

Mr Cowen's solitary excursion into the region of oratorio is a further indication of the versatility of his genius. Responding to a commission to write a sacred work for the Brighton Festival in 1878, he chose *The Deluge* as his theme—tempted probably by its dramatic possibilities—and succeeded in producing an impressive work which should be heard of again. * * *

It is, however, as a writer for the orchestra that Mr Cowen pre-eminently shines. An overture, produced at the Norwich Festival, a quartet in C minor, and numerous similar works, built up for him a firm reputation, which he justified afresh by his third symphony, known as the "Scandinavian." This work—performed for the first time in 1880—was welcomed as in every sense a notable art product. The quality most distinctly valuable in it is freshness. There is in Mr Cowen's expression of the scenery of the fjord and fell a personal accent which sustains attention. The melodies are bright and definite, and they smack of the North, while the whole is admirably proportioned and knit into a really imposing unity. The *scherzo* is an attractive tone-picture which always fascinates an audience, and the *finale* represents a progression and gathering of force that is in a high degree authoritative. This symphony, which is well-known to British audiences, has made its way throughout Germany, France, and America, and a fourth symphony, in B flat minor, produced at the Philharmonic Concert in May of this year, bears the promise of a similar world-wide success.

Hardly a word is needed in acknowledgment of Mr Cowen's gifts as a song-writer. They are demonstrated from every platform in the kingdom. Many of his lighter ballads have, indeed, attained extraordinary popularity; for example, "It was a Dream," "The Better Land," "Never Again," "The Children's Home," &c. It should be said, however, that along with many finely poetic settings, Mr Cowen has not hesitated to dignify with his art a number of jingling ditties utterly unworthy a musician of serious purposes. The toleration of indifferent verse is the bane of English song-writing. If a fairly-high literary standard were applied to the verses submitted to composers, there would be fewer songs published. No one need weep for that, however—least of all the composer.

Mr Cowen's varied intellectual activity induces, as we have said, the hope of much good work from him. He holds a commission to advance music in England. If expectation is great he has earned the right to believe that sympathy with his efforts will also be great and appreciation far from tardy.

ROYAL ACADEMY OF MUSIC.

(To the Editor of the "Musical World.")

SIR,—In the report of the proceedings of the Licensing Board yesterday, some statements appear as to the non-application both last year and this for renewal of the music licence to the Royal Academy of Music. These statements show the extreme courtesy of the board to the institution, but are liable to be misunderstood as to the cause of the non-application. The fact is that the Academy has so very greatly increased in the number of its pupils during recent years as to make imperative the restriction of the use of its large concert room to scholastic purposes, and hence no public performance within its walls can be possible. On this account the Academy cannot avail itself of the privilege conferred by the licence, and hence has ceased to apply for its renewal.—I am, Sir, yours faithfully,

JOHN GILL, Secretary,

Tenterden Street, Hanover Square, Oct. 3.

Antonietta Fricci (Germanic: Antonie Fritsche), formerly a pupil of Mme Marchesi's, intends retiring from the lyric stage, and opening a school for singing in Turin.

The Euterpe Concert Association, Leipsic, will give, during the winter months, twelve concerts, under the direction of Dr Paul Klengel, in the Booksellers' Exchange (Buchhändlerbörse), the first coming off on the 21st inst.

THE WAGNER FAMILY.

The composer of *Parsifal*, youngest of nine brothers and sisters, was born on the 22nd May, 1813, at Leipsic. His father, Carl Friedrich Wilhelm, who himself first saw the light in 1770, exercised the modest functions of clerk of the police in Leipsic, of which place the composer's mother, Johanna Rosina Beetzin, was a native. Of the nine children, Albrecht, the eldest, born in 1799, went at an early age on the stage, became a popular dramatic singer, and then stage-manager of a Berlin theatre, dying in 1874. The career of Carl Gustave, the second son, born in 1801, is buried in total obscurity. The eldest daughter, Johanna Rosalia, who was born in 1803, and died a year after her marriage with Dr Marbach, was a distinguished vocalist, and for several years engaged as *prima donna* at the Leipsic Theatre. The third son, Carl Julius, born in 1804, went into trade and became a goldsmith. Of the four younger daughters, Louisa Constanz, born in 1805, married the celebrated publisher, Friedrich Brockhaus, and Wilhelmina Ottilia, her junior, married that gentleman's brother, Hermann Brockhaus, a famous oriental scholar, still living not very long ago; the fourth daughter, Clara Wilhelmina, born in 1807, shone for some years as a dramatic singer, but then retired from the stage, and married the baritone, Wolfram, who, also, left the profession and took to trade; as for the last daughter, Maria Theresa, born in 1809, nothing is known about her. Carl Friedrich Wilhelm Wagner having died a few months after the birth of his youngest child, Richard, his widow contracted a second marriage, espousing a distinguished man, Ludwig Geyer, at one and the same time an actor, dramatic author, and painter of talent, who died in 1821. With reference to the composer of *Lohengrin* and *Tannhäuser*, he married in 1836, at Magdeburg, where he was conductor at the Theatre, a member of the company, Minna Planer, whom he lost in 1866; four years afterwards, in 1870, he married again, the lady being Liszt's daughter, Mme Cosima von Bülow, who had previously been divorced from her first husband, Herr Hans von Bülow, the celebrated conductor.—A. B. C. ALPH'OMEGA.

AUDI ALTERAM PARTEM.

The Times, in its leading columns, gives a view differing very materially from that entertained, and expressed in lively phraseology, by other journals, with reference to Mrs Kendal's discourse on the drama and its influence, delivered before the late assemblage of social scientists in Birmingham. It is, therefore, but just to quote it:

All wonder at the comprehensiveness and elasticity of Social Science has long ceased, or some surprise might be expressed that a paper on the state of the English drama should find a place in the proceedings at Birmingham. Mrs Kendal read there yesterday a contribution in which she told her views, with great candour and much good sense, on what the theatre is, and ought to be. Perhaps Lord Brougham, and other founders of the Social Science Congress, would have been grieved, or shocked, had they been informed that there would come a time when lively, bright talk about plays and playgoing would take its turn with solemn disquisitions about sewage and crime, and would attract a far larger audience than thrilling death-rate statistics of choice morsels of information about drainage. But these sages would have been mistaken; their successors know better than to shut out such a paper as Mrs Kendal's. There is a limit to the appetite for raw figures of even hardened frequenters of Congresses. We cannot, not even the bravest of us, have paupers, sewage, education, "the position of the mother in the family," and other old friends, always with us. Social Science or not, the drama is an interesting theme in the hands of one who speaks of it from experience; and the social science philosophers, who are not above talking in a rapid, impracticable strain about lofty topics, would do well to see if they cannot put into their discussions a little of the healthy good sense which Mrs Kendal exhibits.

It is rare for people who are acquainted with theatres and the drama to speak of them with moderation. They almost always fall into certain conventional extremes. One favourite view is that we have long been witnesses of a lamentable decline in the dramatic art. The "palmy days" of the drama—always vaguely dated, but usually, on examination, found to nearly coincide with the years of the critic's youth—are contrasted with the present degenerate times, greatly to their disadvantage. We have lost the art of writing a genuine English comedy; we have acquired, it is said, in lieu of this the trick of putting on the stage a veritable cab and horse. We

import our plots from Paris; it baffles the English playwright to extract one from his own stores. For tragedy, except in a melodramatic form, there is no longer an audience, and managers will have none of it. These are a few of the common complaints; and over against them might be set as many expressions of unmixed complacency at the improvements in scenery, comfort, and accommodation of the first-class modern theatre. Mrs Kendal is much nearer the truth than either the conventional depreciators or eulogists when she speaks with moderation, though on the whole hopefully and cheerfully, of the state and outlook of her art. One thing is clear to her—a theatre such as the Lyceum or St James's, or two or three others which might be named, is immeasurably superior to the old type of playhouse. There never was any artistic virtue in darkness and dirt, in an atmosphere foul from pit to gallery, in excessive cold in winter and excessive heat in summer; and these were some of the unflinching characteristics of the theatre of "the palmy days." Mrs Kendal a little over-rates the value of what is technically known as "the staging of a play;" she scarcely perhaps catches the point of the objection to over-elaboration in scenery, furniture, and other accessories. Nobody wants to return to severe Elizabethan simplicity, with a placard, "This is Thebes," or "This is a forest," hung on a bit of green baize to serve as a substitute for cleverly painted scenery. No one would say that the pains taken under Mr Irving's management at the Lyceum in the mounting of plays were labour thrown away. No one pleads for the vested interests of art in slovenliness, meanness, or poverty of invention in regard to detail. But good wine needs no bush; and when the point of a stirring episode has come, and the actor is equal to his part, and all moves smoothly, no one wishes to be sharply reminded of the cleverness of the scene-painter or carpenter, or to be dazzled with lime or electric light effects. Mrs Kendal has, however, made good her point if she shows that the error is one which leans decidedly to virtue's side. She is indisputably right in saying that our theatres are more comfortable—not so contemptible a matter as highflying critics think—than they were. It is not necessary to go to remote times; a playgoer has only to carry his recollection ten or fifteen years back, and he will be forced to own that a theatre was not then so pleasant a place as it is. There is still plenty to be done; managers have no reason to think that they cannot mend matters; their customers could make many suggestions which they would do well to ponder. But, as Mrs Kendal says, "good light, attention to warmth and ventilation, soft cushions, ample room, good music, and, above all, cleanliness, are things to be appreciated." Who has been chiefly instrumental in bringing about this change, is a question which it would be invidious to answer; but as regards one distinct class of improvements, alterations made behind the stage for the benefit of actors and actresses, it is only fair to record the claim made by Mrs Kendal. "It was the manager of the London Prince of Wales's Theatre that some seventeen years ago first paid attention to the comforts of the artists it engaged, and made the theatre behind the stage what it now is." We gather from Mrs Kendal that, in her view, the modern playwrights do their work as well as ever it was done, and that they are not sufficiently appreciated by hasty, ready-made critics. She is sure that the actor now holds a social position which was once denied to him, and, no doubt, he fully merits it. She claims, too, and with right, a high moral influence for the theatre. Straitlaced people, who feel an instinctive shrinking whenever it is named, would do well to read what an actress endowed with great talent thinks of her art. She understands that the stage must be the pulpit to multitudes of people who will never sit under any professed preacher. It may not teach the loftiest morality, but thousands will never know of any better than that which they gather at the theatre. It would be a sad pity were Mr Toole to lapse into seriousness, or Mr Gilbert to be always intent upon edging in a moral. But it promises well for the drama that such notions as Mrs Kendal eloquently expressed are ripe.

She does not speak with unmixed satisfaction of the state of her art; and she perhaps lays too much stress on one or two evils. Naturally enough, as an artist, she is shocked at the infatuation of crowds of people who will insist upon posing as actors without a particle of training. The would-be aspirants to dramatic success who, on the strength of a handsome face or figure, think to carry the stage by storm, would do well to read what a clever actress thinks of their impertinence. Mrs Kendal blames severely some of her fellow artists for "the absurd mania" for advertising themselves. "An insatiable thirst for newspaper paragraphs is always tormenting them, and in every action of their lives the thought, 'How will it advertise me?' or, 'How am I to utilize this as an advertisement?' is prominent." With people thus constituted, even affliction is turned to what they consider profitable account, and at a dull period an illness is regarded as a positive boon. This absurd mania is peculiar to the members of the dramatic profession, and it assuredly

does not add to their dignity. It is done in manifold ways in what are known as "receptions" at theatres, in railway-station demonstrations, by photographs, and by speech-making; and one and all are degrading to the drama. This is a hard saying against those whom it concerns, and all the harder because the modern actor, greedy of publicity, is pointedly put in contrast with the modest author, the retiring poet content with the approbation for his verses of his conscience, the painter careless of the critic's verdict, and the undemonstrative politician. But a still harder saying falls from Mrs Kendal—she thinks that the character of plays has changed for the worse. She describes with much vividness the change which has come over the spirit of so much of the modern English drama. "That most of the old plays were indelicate is a matter of fact, but they were a reflection of the times in which they were produced. In those days the spade was called a spade, and plain speaking was not only tolerated, but expected. That disagreeable 'suggestiveness' should have taken the place of downright coarseness is a bad sign of the taste of the modern playgoers." In support of this judgment, which dramatic authors cannot ignore, she mentioned that "she got to Glasgow recently somewhat late on a Saturday night, and her husband took her to the play. She saw a piece there, and though not too straitlaced, she left the building at the end of the second act." This raises a question as weighty as any which the Social Science Congress has ever discussed. It has more sides to it than those at which Mrs Kendal looked. Calling a spade a spade is but an inadequate description of the filth which flowed from the pens of Dryden, Congreve, Wycherley, Fielding, and a host of dramatic writers; and we should be reluctant to admit that the change now in progress is for the worse. But Mrs Kendal's words on the subject are worth remembering, and are likely to be much more impressive than scores of protests or warnings by those who do not know the stage so well as its accomplished censor.

Our many readers who interest themselves in purely dramatic, no less than in musical, literature, will know how to draw the line and adopt conclusions of their own.—D. B.

MRS KENDAL.

Mr Kendal, husband of Mrs Kendal, has addressed the subjoined letter to several London papers:—

Sir,—With the various comments, friendly and the reverse, which have been made upon Mrs Kendal's paper, read at the recent Social Science Congress, I do not propose to deal, but I ask your permission to correct a most ungenerous and untruthful imputation. In one sentence, alluding to "illness," the writer of the paper is charged with having made special reference to an actress who occupies a most prominent position, and who has recently suffered from illness. Permit me to disclaim, on Mrs Kendal's behalf, any such intention, and to state the simple fact that the paper—which was written at the request of Sir Richard Temple—was composed when the writer was on the Continent, and was completed before we heard one word of the lady's illness. This fact disposes of all the uncharitable and unwarrantable remarks which have been made on this particular part of Mrs Kendal's address, which was of general application and was not intended to refer to any one in particular. I may add that if the writer had for one moment imagined that the sentence was liable to be interpreted as having a personal reference, it would have been expunged from the paper before it was read at the Congress.—

Your obedient servant,

W. H. KENDAL.

St James's Theatre, Oct. 4.

We may well believe it of such a lady.—D. B.

LIFE'S A BUBBLE.

Life's a bubble, so men say, See, joy's sunshine falls upon it; Trust no future, grave or gay, He's a fool who reckons on it. If time past be full of care, Why then now give way to sorrow? We can't put things as they were, Nor place them as they'll be to-morrow.	This, at least, is in our power, Spite future ills, spite troubles past, To enjoy the present hour, And strive to make its pleasures last. Then the past will brighter prove, Gilt with memory's choicest rays, And glad thoughts of joy and love Light us through all future days.
---	--

—The Theatre.

Monday, October 13th, has been appointed for receiving day for the works of art intended for the autumn exhibition of the "19th Century Art Society," at the Conduit Street Galleries.

FOREIGN BUDGET.

(From Correspondents.)

RIGA.—Professor G. von Gizycki has opened a Musico-Pedagogical Institute combined with a Pianoforte School. The object of the institute, the first of its kind in Russia, is to give music-mistresses a thorough practical and theoretical musical training, instead of the superficial education they only too often receive at present.

EISENACH.—The Bach Monument was solemnly unveiled on Sunday, the 28th September, in presence of a large concourse of spectators. After Archdeacon Kieser had delivered an oration referring to the cause of their meeting, the Monument was formally handed over to the Town. At five o'clock in the afternoon, a performance of J. S. Bach's Mass in B minor began, under the direction of Joseph Joachim, in St George's Church. There were about 1,200 persons present.

BERLIN.—The rehearsals with piano, and also the choral rehearsals of Frank's *Hero* have commenced at the Royal Operahouse. Sachs-Hofmeister sings the part of the heroine; Herr Ernst, that of Leander; and Schmidt, that of Naukeros.—The concert season began on Saturday, the 27th ult., with the opening Symphony-Soirée given by the Royal Orchestra in the Concert-room of the Royal Operahouse. The first part comprised Mendelssohn's overture, *Meeresstille und glückliche Fahrt*; Schumann's Pianoforte Concerto in A minor (Herr Franz Rummel being the pianist); and a Serenade, in E major, Op. 22, by Anton Dvorák, which was greatly admired. Beethoven's Symphony in B flat constituted the second part.—Bilse has returned with his Orchestra. During his tour, which was organized by Hermann Wolff, he visited 76 towns in Germany and Holland, and gave 154 concerts, all successful, both artistically and pecuniarily. Bilse has already commenced his regular winter campaign at the Concerthaus. The Winter Garden at the Central Hotel has been opened with a concert of the Berliner Symphoniecapelle. The Philharmonie also has reopened its doors.

DRESDEN.—The programme of the concerts to be given this season by the Royal Orchestra promises well, including, among other things, Serenade, the fourth (S. Jadassohn); Symphony (Count Hochberg); "Scandinavian Symphony" (Cowen); Ballet Music from the opera of *Colomba* (Mackenzie); Concert-Overture (Richard Strauss, Munich); Overture to *Die verkaufte Braut* (Smetana); Concerto in F major, for flute, violin, oboe, and string accompaniment (J. S. Bach); and D minor Symphony (J. Raff).

FRANKFORT-ON-THAINE.—José Lederer, the tenor, has left the Opera in consequence of his refusing a buffo part which he considered beneath him. He was a member of the company about a year.

PESTH.—The new Royal Operahouse, erected at a cost, it is stated, of £420,000, was opened with great ceremony on the 27th September, in the presence of the Emperor, the Archduke Albrecht, the Ministers, the leading members of the Hungarian nobility, and an immense multitude of the general public, filling the edifice from floor to ceiling. The first item in the programme was to have been a Hymn written for the occasion by Franz Liszt, but, as the composer had, according to report, utilised certain motives from the time of the Hungarian Revolution, the Hymn was replaced by the overture to Franz Erkel's opera, *Hunyady Laszlo*. Then came an act of the national opera, *Bancban*, and an act of *Lohengrin*, the whole under the direction of the veteran, Franz Erkel.

TIPLIS.—Some years since a new Theatre was commenced here, and, in course of time, carried up as far as the top story. At present, however, it has come to a complete standstill for want of funds, and the existing Theatre is so badly attended that some time will probably elapse ere the new one is completed.

ROME.—After a few performances of the ballet, *Brahma*, the season at the Teatro dell' Alhambra was lately brought to an unexpected close, in consequence of the arrest of a certain Combi, who had constituted himself friend and patron of the manager, supplying the latter with funds for carrying on the Theatre. Unfortunately, Combi obtained the funds of which he was so lavish by robbing the Central Treasury, where he held the position of extra-cashier. Hence his arrest.

Marschner's *Vampyr* will shortly be performed—for the first time there—at the Imperial Operahouse, Vienna, Reichmann sustaining the title-part.

The following new operas will probably be produced ere long in Germany: *Sylvester*, three-act comic opera, by H. Willemssen, Capellmeister at the Stadttheater, Düsseldorf; *Frauenlob*, three-act serious opera, by R. Schwalm, of Königsberg; and *Marino Falieri*, also a three-act serious opera, by Wilhelm Freudenberg, of Wiesbaden.

TO CORRESPONDENTS.

SAGRAMORE AND DODINAS.—Brothers in Wagner! *Hoch!*

MARRIAGE.

On September 30, at Hemingborough, Yorkshire, JOHN PARKINSON ROBINSON, only son of the late J. ROBINSON, Esq., of Wensleydale, to MARY ANNA (MARIAN), youngest daughter of RILEY BRIGGS, Esq., J.P., Osgodby Hall, Selby.

DEATH.

On October 6, at Cromwell House, South Kensington, Sir CHARLES JAMES FREAKER, Baronet, in his 71st year.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 11, 1884.

FERDINAND HILLER.*

*To-day thou standest laurelled before all,
Deep in the hearts of multitudes enshrined!
The soul of music hovers in thy mind,
And hastens on white pinions at thy call.
Thy great conceptions manifold enthral,
And in the story of thy life we find
One flawless record gloriously signed,
And towers of strength that will not swerve or fall.
Whene'er thy strains are wafted to my ear,
Full of most subtle meaning, sweet and strong,
I see in dreams the Rhenish vales in bloom,
And with keen ravishment I seem to hear
The mighty genius of old German song
Sing to the stars beneath the Schwarzwald's gloom!*

The foregoing beautiful sonnet from the gifted pen of our esteemed contributor, F. S. Saltus, expresses most ably the art aims and musical position of the "Nestor of German composers," as the *Tribune* correspondent recently called Ferdinand Hiller. He was born at Frankfort-on-the-Maine, on October 24, 1811, and consequently will soon celebrate the seventy-third anniversary of his birthday. Hiller is the son of rich parents, who, early recognizing his musical gifts, gave him a most thorough education. He first studied under Alois Schmitt and Vollweiler at Frankfort, and in 1825 went to Weimar, where he became a pupil of Hummel. In 1827 he went with Dehn to Vienna, where Beethoven received and encouraged the young composer. From 1828 to 1835 Hiller lived with his mother, whom he greatly cherished, and who always had the most beneficial influence on his life, at Paris, then the centre of European art life. Here he met and became greatly befriended by such eminent musicians as Cherubini, Rossini, Chopin, Meyerbeer, Liszt, Berlioz, and others. In 1836 the death of Hiller's father caused his return to Frankfort, where he conducted the well-known Cecilia Society. In 1839 he went to Milan, where, under Rossini's powerful protection, he brought out his first opera, *Romilda*. The next year saw him at Leipzig with Mendelssohn, whose friendship he had gained long before. Here at the Gewandhaus his beautiful oratorio, *The Destruction of Jerusalem*, was produced for the first time, and gained immediate recognition. In 1841 Hiller again went to Italy, but returned to Germany in 1842, and in the season of 1843-44 conducted, in the absence of Mendelssohn, the Leipzig Gewandhaus Concerts. He also brought out at Dresden, in the same year, two operas, *A Dream of Christmas Eve* and *Conradin*. In 1847 he became Kapellmeister at Düsseldorf, and in 1850 was called in the same capacity to Cologne, where he immediately organized the Conservatory, which has since flourished under his guidance. Besides being the director of the Conservatory, Hiller, from 1850 up to this spring, conducted the celebrated Gürzenich Concerts and many of the no less renowned Nether-Rhenish Music Festivals, which annually at Whitsuntide are held successively at Cologne, Aix-la-Chapelle, and Düsseldorf. With the end of the past season, however, Hiller abdicated all his official positions, because,

* From the New York Musical Courier.

as he says, he "feels that he is getting old and has done his best work." This we would fain disbelieve in view of the good health, robustness, and clearness of mind which he is still enjoying; but, on the other hand, a well-earned rest after a long and uninterrupted activity of usefulness ought not to be begrudged him.

Hiller, as a pianist, in years gone by had a most finished technique, an exquisite touch, and wonderful musical expression. His finest gift, however, was, and still is, his power of improvisation. We have heard him at a Gürzenich Concert, when the excellent pianist and teacher of the Conservatory, Herr Isidor Seiss, suddenly became ill, and Hiller took his seat at the grand piano; we have heard him improvise for fully half an hour on Mozartian themes in a manner which was perfectly astounding, even to those who themselves are not wholly without this musical endowment. His favourite composer always remained Mozart, and he played this master's works with a finish and grace which never have been equalled; but also the concertos of Hummel, Moscheles, and of that entire school he played equally well, and whoever heard Hiller render his own lovely F sharp minor concerto will never forget it. Schumann, who greatly appreciated Hiller's pianoforte playing, dedicated to him his only A minor concerto, which, as all musicians know, is the most beautiful work of this kind ever composed.

Hiller, as a conductor, was perhaps less inspiring than might have been expected from a composer of such rare gifts, but it is a well-known fact that from Beethoven and Schumann down, great composers have not always been inspiring conductors. Hiller, however, had an enormous routine, and the orchestra always played under him with absolute confidence and safety. His conceptions were, of course, marked by fine musical instinct, and especially his interpretations of the classics, remain remarkable in this respect. Performances under him also invariably were finished in detail, and he spared no pains or labour in rehearsing for this purpose. As a teacher we do not believe Hiller has his equal in Germany to-day. He was most thorough and yet not pedantic. He was severe and yet kind. His explanations were clear and concise, and he did not lack patience in reiterating them. His advice to young composers was always valuable, and was willingly given where merit warranted it. In cases of self-conceit, however, his sarcasm was most cutting and severe. Hiller is almost equally famous as a musical writer and as a composer. In the former capacity he excels in *esprit* and amiability. Among his many essays may be mentioned as the foremost: "Music and the Public," 1864; "L. van Beethoven;" "Musical Life of Our Day," 1867; "Musical and Personal Matters;" "Letters of M. Hauptmann to Spohr and other composers;" "Felix Mendelssohn-Bartholdy—Letters and Recollections," 1876; "Letters to an Anonymous Lady," 1877; "Artists' Life," and "How do we hear Music," 1880. As a composer, Hiller belongs to the Schumann-Mendelssohn school, and the long list of his published works, amounting to nearly two hundred, comprises works of all genres of music. Among them are six operas, two oratorios, of which his *Saul* is probably his greatest work, and in it the chorus, "Oh, weep for him," is one of the finest conceptions that ever emanated from human brain; many cantatas and psalms, a pianoforte concerto, many chamber music works, three symphonies, several overtures, and a great number of works for the pianoforte, all of which show refinement, taste, culture, and masterly workmanship.

In 1868, the University of Bonn gave Hiller the title of Doctor, and in 1878 he was knighted by the Government. Personally, Hiller is amiable, kind-hearted, generous, witty, highly educated, and, above all, a perfect gentleman in every sense of the word.

MONDAY POPULAR CONCERTS.—The first concert of the ante-Christmas season is announced for the 27th inst. with a purely classical programme. The quartet will be represented by Mme Norman-Néruda, L. Ries, Hollander, and Piatti, the pianoforte by Herr Barth, and the voice by Mr Edward Lloyd. The full programmes of the first Monday and first Saturday, to which we shall refer next week, are already issued.

MDME ADELINA PATTI, after all, will not sing at M. Maurel's Italian Opera this season, for reasons which she keeps to herself. All depends upon circumstances.

MR HORACE WIGAN, the well-known and popular comedian, is spending a brief holiday at Margate with his friend and former comrade, Mr G. W. Reeve, many years proprietor of the Royal York Hotel.

A VERY interesting and exhaustive "Study" of the great French composer, Méhul, from the facile pen of M. Arthur Pougin, is now being published weekly by our excellent Parisian contemporary, *Le Ménestrel*. To this we call the attention of our readers.

CONCERTS.

ALBERT HALL.—Another of the concerts so voluminously designed by Mr George Watts was given on Wednesday morning at the Albert Hall. In the compilation of these large vocal schemes Mr Watts is allowed to possess a "choice conception," and, in the present instance, the attendance at what he termed his "annual benefit" was all the more numerous seeing that he is a man of many friends, of many patrons, and of good report as an *entrepreneur* among the multitude. His provision on Wednesday sinned, as usual, in its excesses. Nearly every real artist of fame within available reach was found in the programme. First and foremost in the list was Mme Christine Nilsson, whose name is always a tower of strength. Custom has not withered her capability to charm, and of this we had ample demonstration in her delivery of Beethoven's noble *scena*, "Ah perfido," the classic grandeur of which she fully illustrated, while in the Jewel Song from *Faust* she evidenced her abundant skill in the more florid necessities of the operatic school, her singing of the "Legende Valaque," by Braga (violinello *obbligato*, M. Hollman), being, also, another specimen of the variety of her experiences. Altogether Mme Nilsson vindicated her full right to the homage that was paid to her. Then, again, there was the ever acceptable Mme Trebelli, who, in her own special line, it is but a superfluous compliment to remark, has no living superior. The finished singing of this universal favourite was potently exemplified in the famous "Che farò" of Gluck, and, in answer to an encore, the popular Gavotte from *Mignon*, besides Ovide Musin's charming new valse, "O ma belle amie" (encored), and a song by Schira, a group of pieces well chosen to exhibit her at her best and, coincidentally, the eminent beauty of her style, which as every one knows, contains within itself all the best characteristics of the vocal art in its highest and most instructive aspects. Mme Nilsson and Mr Maas sang the popular "Ring" duet from Balfe's *Talisman*, the cabaletta of which was unanimously re-demanded. With Mr Maas and Mr Santley was associated Signor Foli in the finely conceived trio from *Guillaume Tell*, "Troncar suoi di," the three singers being also provided with songs on their own separate account. Mr Santley, it may be mentioned, made his usual "hits" in Wallace's "Bellringer," and Bettefont's setting of Colman's amusing ditty "One night came on a hurricane," the inevitable encore of the latter being met with the quaint old seventeenth century song "Here's a health unto his Majesty." The foregoing were the principal vocalists, but there were also contributions by those admirable young artists, Madlle Carlotta Badia, and Miss Hope Glenn. Mme Marie Klauwell and Signor Parisotti also lent valuable aid. The occasional instrumentalists were supplied by M. Hollman, the violoncellist, and Mr W. Coenen, the pianist. The conductors were Mr Sidney Naylor, Signor Badia, Signor Ducci, and Mr Henry Parker.

ST JAMES'S HALL.—The new series of "Musical and Dramatic Recitals," under Mr Drew's direction, commenced Sept. 30, in the new room, which was crowded with a fashionable audience. The piano duet between Miss Tilwall, R.A.M., and Herr Lehmeier, from the *Huguenots*, was well received, as was also Mrs Griffiths' song, "When the heart"; Mr Ch. J. Bishenden, a popular favourite, sang "Like a dream" and "The Outlaw" with his usual success. Mr Ososki, Mr Garry, Mr Drew, and Mdle Rache gave selections from various authors, which the audience thoroughly enjoyed.

MR D. L. DODD, a musical amateur, gave an agreeable *soirée musicale* on Monday, October 6th, at his residence, 27, Edgware Road. Some clever amateurs went through an excellent programme of music under the direction of Mr Nicholas Mori, who presided at the pianoforte. Several compositions by Beethoven, Raff, Schumann, and De Beriot were given with much effect by Messrs N. Mori and Quirke (an excellent violinist), and were much appreciated and applauded. A capital selection of vocal music was given by some of the company, amongst whom may be named Mme Cohen, an Irish lady, whose rendering of "Una voce poco fa" and Benedict's "Aileen Mavourneen" would do credit to any vocalist; as would also the singing of Mrs Maconochi. Mr Hughes, a young baritone, sang Balfe's "Heart bow'd down," and Reeves' old English song, "The Friar of Orders Grey" effectively. Some of the popular music of the day, such as Henry Smart's beautiful duet, "When the wind blows in from the sea," Balfe's lovely song, "Killarney," Benedict's pathetic setting of "Rock me to sleep," and Offenbach's amusing duet, "I'm an Alsatian" (*Lieschen and Fritzchen*) &c., afforded great delight to all present. Mr Dodd must be congratulated on the success of his *soirée*, and the pleasure it gave to his visitors, among whom were Mr and Mrs Charles, Mr and Mrs Cohen, Mr and Mrs McConkie, late of Dublin, Mr Patrick Moran, of Bruff, Mr Limerick, Mr B. Badcoe, Mr Lewis Cook, Mrs Ahun, Mr John Dodd, Mr Allen, Mr Leith, Mr Quirke, Mr and Mrs Charles Phillips, and Dr Hammond.

PROVINCIAL.

MATLOCK.—On Thursday evening, Sept. 25, a concert was given in connection with the Matlock Choral Society, under the direction of Mr G. E. Statham. The programme consisted of glees and ballads. The principal singers were Mrs Beardshawe (Sheffield), soprano; Miss Turner (Burton-on-Trent), contralto; Mr J. L. Greaves (Chesterfield), tenor; and Mr W. Ellis (Manchester), bass. A duet was also sung by Messrs Sorby, two local amateurs. There was a good attendance. Mrs Beardshawe delighted the audience; Mr Greaves' singing of "The Little Hero" was admirable; Mr Ellis is an old favourite, and the concert was a thorough success.

WORCESTER.—Mr A. W. Gilmer, who is so well known in this county as one of the conductors of the band with which his name and that of Mr Synner are associated, and also as bandmaster of the Worcestershire Yeomanry Cavalry, gave a concert at the Public Hall on Monday evening, Sept. 29, when there was a good attendance. It was under the patronage of the Lord Lieutenant, Lieutenant-Colonel Lord Lytton, and the officers of the regiment. Miss Emmeline Dickson and Mr Dyson were the singers. Miss Dickson was recalled after singing Cowen's song, "The old love and the new," and Mattei's valse song, "Non so perchè." The expression—says *Berrow's Journal*—with which she sang "A Summer Idyll" (Alice Upton) gained her a hearty encore, to which she responded, and again won very complimentary recognition of her ability. Mr W. M. Dyson contributed three songs: "My Queen," "The Pilgrim of Love," and "My Little Sweetheart." Mr Dyson sang with artistic skill and was warmly applauded. The instrumental selections were well calculated to enable Mr Gilmer's band to display the spirit, delicacy, and precision for which it is famed, and the audience demonstrated with heartiness the pleasure which the performances afforded. The programme included:—Overture to *Oberon* (Weber); Cornet solo, "The reaper and the flowers" (Cowen); Mr J. Wills; Entr'acte, *La Colombe* (Gounod); ballet music (*Faust*) Gounod; grand selection, *Nell Gwynne* (Planquette); Overture, *Zanetta* (Auber); Valse, "Mariana" (Waldteufel); A Hunting Scene (Bucalossi); Galop, "Kassassin" (Winterbottom). Altogether it was an excellent concert. Mr W. Gower, R.A.M., was an efficient accompanist. The pianoforte used was a Kirkman grand, supplied by Messrs Elgar Brothers.

LUTON.—MR W. F. TAYLOR'S *Concert de Famille*.—Misses Ada and Edith Taylor, Masters W. F. and C. H. Taylor, piano, violins, 'cello, and vocalists, with Mr Taylor as solo pianist, assisted by Mr G. Carpenter, tenor vocalist, and one or two of the leading local amateurs, gave a highly successful entertainment lately in the magnificent large room attached to the Wesleyan Methodist Chapel. The entertainment was evidently most satisfactory, nearly every piece having to be repeated.

GLASGOW.—The second organ recital in connection with the new scheme of Monday evening performances in the St Andrew's Hall, by eminent organists and Glasgow choirs combined, was, like the opening one, a decided success. Dr Spark, the well-known organist at the Town Hall, Leeds, presided at the organ on Monday night, and the vocal part of the entertainment was provided by the Glasgow Musical Union, conducted by Mr William Moodie. The pieces played by Dr Spark comprised:—Fantasia in F major (Otto Dienel); "Angelic Voices" (*andante* in E flat, and *andantino* in A flat) (Batiste); Sonata in F major (W. Spark); Selection from *The Creation* (Haydn); "The Cuckoo and Nightingale" Concerto, two movements (Handel); Romance in F major, Op. 50 (Beethoven); Fantasia on Scotch Melodies, treated fugally (William Spark). Wide as the subjects here included are, the performance of each in the hands of a musician so accomplished was, it goes almost without saying, masterly. The vocal part of the concert was very enjoyable. In all the part-songs and glees, Mr Moodie's choristers showed purity of tone and command of expression. The recital next Monday night will be given by Dr A. L. Peace, and the vocal music by Mr Taggart's male voice choir, Mr Luther Hall acting as accompanist.

EALING.—A new and original comic operetta, entitled *Diana*, written and composed by Mr W. F. Taylor, was produced at the Lyric Hall, Ealing, with unqualified success. The characters were represented by Miss Edith Brandon, long the popular *prima donna* of Mr German Reed's entertainments (*Diana*), Miss Kate Chard, of the Savoy (Louisa), by permission of Mr D'Oyly Carte, Mr Henry Hallam (Frank) and Mr Dean Brand (Mr Blushington). The story is simple, but sufficiently dramatic for the purpose. Diana is beloved by Frank, and is almost on the point of giving him a favourable answer, when she learns from her father that he has betrothed her when a baby to the son of a dear friend of his, Mr Blushington, and that the little boy, now grown up a young man, is coming to follow up his father's intention, and, indeed, he immediately arrives, which leads to a duet, quite Offenbachian in style, "Twas when I was a little boy," which highly pleased the audience. Diana, now at her

wits' end what to do with her gawky young man lover, who has evidently seen very little of the world, and refers all things to his Ma, determines to adopt all the measures of a very fast young lady, pretending to like hunting, gambling, shooting, fishing, &c., and so works upon the poor young man's imagination that he is fairly frightened when he opportunely discovers that Louisa (Miss Kate Chard), whom he had met at a charitable tea party for reclaiming lost dogs and wandering pupils, is the lady he would prefer as a wife. Mr Brand was very funny, and looked very droll as Mr Blushington; his songs, especially "Young maids must marry," told well. Mr Hallam was highly efficient, especially in the song, "No words can tell my love," whilst the charming appearances of two such clever ladies as Miss Brandon and Miss Chard went far in securing the very successful result achieved; indeed, it is the general opinion that Miss Brandon never had a better part to suit her versatile talent. Mr Taylor's music is exceedingly bright and tuneful throughout, very much in the style of Offenbach, but by no means what may be called plagiarism. The best numbers are the soprano air, "It comes so like a dream;" the duet, "Twas when I was a little boy;" Louisa's song, "Oh, dear, I want a husband;" Mr Blushington's "I'm all in a flu-u-ter," and Mr Hallam's song, "No words can tell my love."

CHERUBINI AND NIEDERMEYER.

(To the Editor of the "Musical World.")

SIR,—Can you tell me why the church authorities at Worcester Cathedral ordered a standing up at the "Incarnatus" and "Sanctus" of Cherubini's D minor Mass at the late Festival? Roman Catholics kneel at these points. Also is Niedermeyer a "fossil composer" as stated by the *Morning Post*, apropos of my mention of his (glorious?) Mass in D minor? Yours faithfully,

October 8th, 1884.

EDWARD BELLASIS.

Birthday Sonnet.

TO A NONOGENARIAN.

From cliffs and sands to other cliffs and sands
The hovering ocean still holds separate,
Borne on the spirit sea-wind o'er the strait
These words of greeting drop their ifs and ands,
In calm blue deep, perhaps, between such lands
As summer loves to smile on, lingering late,
Perhaps in gulfs cold-blown where shadow of fate
Darkens the tide and where the sad ship stands.

Howbeit, they reach thee and, by moon or sun,
Cry, "Hail to all thy one-and-ninety years!"
Each new year strengthens Browning, Tennyson,
And Victor (who, this side, has got no peers),
And gives the 'grand old man' new breath to climb,
—So may the years help thee to laugh at time."

THE RESULTS OF A SALE.—A sale of musical MSS. and autographs took place at the Hôtel Drouet, and the results may be of interest to our readers as showing the market value of composers' remains. The MS. of Méhul's overture to *Valentine de Melan* went for 20 francs, and a *Magnificat* by Generali for 23 francs. These were certainly worth the money. Going higher in the scale, we find a piece by Salieri fetching 35 francs, and one by Philidor, the chess-player, 41 francs; this last being from Cherubini's collection. An example of Meyerbeer was knocked down at 46 francs, but a *suite* of arias copied by Jean Jacques Rousseau, in a beautiful handwriting, reached 155 francs, and a Romance by Weber, 136 francs. An overture by Bellini went still higher (175 francs); a piece by Haydn going on to 180 francs, and six Nocturnes of Donizetti, three unpublished, to 182 francs. Two pages of MS. by Sebastian Bach went for 195 francs; a sketch of a Sonata by Beethoven for 400 francs, and an air by Mozart for 500 francs, at which price an unpublished overture by Rossini was also sold. Of the letters, one addressed to Scribe by Meyerbeer, fell at 6 francs; three of Berlioz, 50 francs; two of Kotti, 6 francs; one of Paganini, 20 francs; one of Martini, 30 francs; one of Schumann, 34 francs; one of Raff, 25 francs; one of Grétry, 31 francs; one of Zingarelli, 45 francs; one of Weber, 52 francs; one of Piccini, 200 francs; one of Rameau, 300 francs; one of Gluck, 310 francs; and one of Beethoven, addressed to the Countess Erdady, was sold to M. Albert Cahen for 350 francs. But the highest figure of the sale was reached by a letter of Mozart to his sister. This was knocked down at 550 francs (£22).

MUSIC IN FRANKFORT-ON-THE-MAINE.

(From our own Correspondent.)

Perotti, the tenor, who is henceforth to divide his services for six months each between Frankfort and Pesth, left on the 1st inst. for the latter station. He made a very successful *début* as Manrico (*Trovatore*), which he repeated, Radames, Eleazar (the rôle par excellence chosen by cracked tenors), Masaniello, Raoul, and Prophète; the best being Manrico, the others followed in the order named. In his last character (Le Prophète), Perotti was enthusiastically cheered and called before the curtain again and again; the audience evidently insisted on the tenor (Perotti) being no "false prophet." Perotti has a real tenor voice; the best are his high notes, which are full and rich, and "pearl" out easily. A pity the young artist is apt to correct the composer and to substitute, as, for instance, in the famous Troubadour air, higher notes, à la Wachtel, and with a force not heard since the glorious days of the distinguished "Postillion" the elder. Perotti has a good stage appearance, and his acting is above the accustomed limit of a first lyric tenor. If his singing and acting still lack something all round, it is warmth. Behind the Italianized Signor Perotti is hidden Herr Brett aus Stettin. Probably he agrees with the inference, and not with the statement of the "What's in a name?" logic, and for reason of his Hungarian engagement, where he sings in Hungarian and Italian, left Leipzig as Brett, and arrived next day in Pesth as Perotti. Be this as it may, he is one of the few great artists the North of Germany has produced. Take away Cruvel—who was known as Cruvelli, and now is Vicomtesse Vigier—and Niemann, the Wagnerian tenor, the remainder make a moderate show.

Brett-Perotti studied against the wish of his parents (who are believers in the old faith and in commerce) at the Berlin Academy for the lyric stage. He obtained an engagement at Leipzig, thence in Pesth, and now sings, at £30 a night, at the Frankfort Opera-house, a fact which reconciled his progenitor with the change of profession, particularly since, on off-nights, his talented son is profitably engaged at Wiesbaden and other neighbouring towns in want of a first tenor as "guest." With the departure of Perotti, Mr Candidus appears to the front as Sir Edgar, Faust, Alfred (*Traviata*), and Huon. Stritt, the heroic tenor, whom you heard, or had, with the German Opera last season in London, is partial in confining himself to declaim Wagner. He is a very good actor—in fact, he was up to a few years ago the Faust, Tell, Egmont, of the drama at Stuttgart, and then took lessons in singing under Staudigl at Carlsruhe. An excellent representation of his is Siegfried; last season the English colony taking the waters at Hombourg were in raptures about Stritt, the "tenor with the fine bare arms." The baritones at the Opera-house are well represented by Beck son, of Vienna, and Guenauer. Niering is a stately deep bass, and Baumann—by far the most musical of the male members—a very good first bass and buffo.

To the genuine lover of good operatic performances the strength and charm of the Frankfort opera, however, reposes with the ladies. They can boast here of two real great artists. Mme Luger is a mezzo-soprano of considerable range and an artist in singing, as well as an actress of great dramatic power; since her engagement—in lieu of Mme Moran-Olden, with whom she exchanged places—she has delighted and electrified with her brilliant interpretation of Fidelio, Fides, La Juive, Carmen, Mignon, Ameris, Azucena, and Ortrud, the latter her only Wagner-rôle. Mme Schröder is cast for *prima donna* and "coloured" song-parts, Aida, Agatha, Lucia, Traviata, Leonora (*Trovatore*), Queen (*Huguenots*), &c. She is a brilliant singer, and, like Mme Luger, cultivates the *bel canto*, which makes them the two foremost *prima donnas*, and the best any German opera has secured. Mme Schröder is engaged in the new travelling enterprise to New York for the months of November and December.

The orchestra is excellent, chorus and ballet are good. The *chefs-d'orchestre* are Dessoff and Goltermann. The latter, well known by his compositions for the violoncello and his *Lieder*, has published just now a collection of his songs (London, at Augener's) with English and German text. I have sent you a copy by book post.

5th October, 1884.

F. D. F.

P.S.—I enclose the programme of the twelve Museum Concerts for this winter. The first concert will take place on the 10th inst.

The subscribers to the Italian Opera at the Teatro Real, Madrid, are protesting vigorously against the augmentation of prices which the manager, Rovira, proposes to adopt for next season.

Reyer's *Sigurd* has reappeared this season in the bills of the Théâtre de la Monnaie, Brussels, the cast being the same as that of last year, with the exception of M. Seguin for M. Devries as Gunther.

MUSICAL PITCH.

A petition, signed by the leading musicians and instrument makers of Germany, has recently been presented to Prince Bismarck, praying for the establishment by law of a normal musical pitch to be adopted by the empire, and, if possible, by other nations as well. The matter is of great importance to all musicians and of special interest in England, where this question, like most other musical questions, has been treated with shameful neglect by the authorities. It appears that about the beginning of the 17th century the first successful attempt was made to manufacture wind instruments and to tune stringed and keyed instruments according to a settled standard, the number of vibrations in the second for A being about 422. This standard remained essentially unaltered till the beginning of the present century, and in accordance with it the great classical masters, including Beethoven, selected the keys in which they thought their pieces of vocal and instrumental music would be heard to greatest advantage. Since then, however, important changes have been wrought. The makers of wind instruments found that more brilliant sonorous effects could be obtained by raising the pitch; the tendency of the strings, especially of the violins, for the same reason is to rise slightly, as may frequently be ascertained on one and the same evening by testing with a tuning fork the intonation of an orchestra at the beginning and the end of the performance. The result is that during the last fifty or sixty years the pitch in general has risen about half a tone, and that, for instance, the note which Mozart or Beethoven wrote and intended as a B flat is now actually played as a B natural. The real sufferers by this state of things are the singers. Their vocal cords have remained what they were in the time of Handel and in the time of Adam; they admit of no artificial screwing up like the strings of a violin. The consequence is that works like Beethoven's Mass in D, or the part of the Queen of Night in Mozart's *Magic Flute*, which demand an unusual strain on the voice, even according to the standard of those masters, have become almost impossible, or at least infinitely more difficult of execution in the original keys. But even this might be borne if an international, or at least national uniformity of pitch were permanently established. This, however, is not the case. A foreign singer coming to this country will find that a note written in the same manner means something different from what it means at home; nay, that it sounds half a tone higher at St James's Hall than it does at Covent Garden, where the French pitch, or, at least, some approach to it, has been adopted. No wonder that they lose their sense of tonality, and frequently wander into heterogeneous keys; no wonder, also, that Mr Sims Reeves some years ago refused to sing with any orchestra that had not adopted the lower pitch. Unfortunately, it was impossible for a single artist, however popular, to remedy an evil so deeply rooted. Next to the singers the greatest sufferers are the makers of such instruments as cannot be tuned after the manner of the violin or the pianoforte. A trombone and a flute may be in perfect tune at one place, and either sharp or flat at another not many miles off, to say nothing of foreign countries, and their market value is lessened accordingly.

The first country to deal with the matter in a systematic way was France, where the cultivation of the arts is looked upon as a serious and important duty of the State. Here in 1859 a pitch known as the *diapason normal* was established, which fixed the vibrations for A at 435, or about a quarter of a tone higher than the pitch of the classical period. Italy, it is stated, followed suit not long afterwards, adopting a still lower standard—viz., 432 vibrations for A. Germany, although the most musical country in the world, has hitherto been somewhat behindhand in settling this important point. During the 13 years of its unity, it has not as yet been able to elaborate a scheme of harmonious intonation. The petition above referred to recommends the adoption of the French pitch, expressing at the same time a hope that an international understanding might be brought about through Prince Bismarck's powerful intercession. In Belgium also the subject has been lately discussed at a musical congress under the presidency of a Minister of State, M. Beernaert. In England little has as yet been done to remedy a confusion worse confounded than anywhere else. Here we have in the first instance the so-called Philharmonic pitch, which is the highest of all, showing as many as 454 vibrations for A, or nearly half a tone above the *diapason normal*. The last named standard has been on the other hand adopted at the Royal Italian Opera, Covent Garden. Between these extremes there is a variety of shades in use at theatres and concert rooms in London and the provinces. It may indeed be said, in a general way, that scarcely two pianofortes by different makers are tuned exactly alike. The Society of Arts, some years ago, took up the question, and, after due deliberation, recommended the adoption of the so-called "Stuttgart pitch;" but without effect, as might have been expected, and was,

upon the whole, to be desired. The French *diapason*, apart from being the most serviceable, is also the most generally accepted, and will be still more so, if the petition of German musicians meets with Prince Bismarck's approval. To that international standard of intonation the English Government, if ever it can be made to move in the matter, should adhere without hesitation. Another question is how such a standard, if once officially adopted, could be made generally acceptable. In France it is enforced by law, but to this kind of Government interference the English trade would not willingly submit. The German petitioners think it sufficient for all subventioned theatres and orchestras to introduce the *diapason normal* in order to establish it everywhere. In England we have no subventioned theatres, nor (with the exception of the Queen's private band) orchestras, but we have at least military bands, for which a standard known as the "Kneller Hall pitch," and identical with the Philharmonic pitch above referred to, has been fixed by the War Office. If for all of these the *diapason normal* were made obligatory, the great manufacturing firms would find it to their interest to adopt it for general use. Thus the movement would spread to the leading London orchestras, and common sense and the obvious usefulness of the reform might be expected to do the rest. The remedy we propose is slow; but it is also sure, and we believe the only one practicable in England. It may be added that the entire question will be thoroughly investigated at the International Inventions and Music Exhibition to be held at South Kensington next year, and that a competent sub-committee has already been appointed for the purpose.—*Times*.

—o—

MR AND MRS GERMAN REED'S ENTERTAINMENT.

When the early twilight of a misty October afternoon is accompanied by the familiar tinkle of the muffin-bell, and fading leaves dropping from the trees drift round our squares as a visible sign that the chilly gusts of autumn are at hand, it is pleasant to think that our sources of indoor amusement are increased and multiplied. To a very numerous class, heartily enjoying a lively entertainment, but punctiliously scrupulous as to the direction in which it should be sought, the announcement that St George's Hall, Langham Place, is again opened for the season must be annually received as welcome intelligence. Mr Arthur Law's pleasantly-written vaudeville of *Cherry Tree Farm*, and his more farcical sketch of *A Terrible Fright*, respectively linked with the tuneful compositions of Mr Hamilton Clarke and Mr Corney Grain, once more provide a very acceptable programme; and resuming their accustomed positions, Miss Fanny Holland, Miss Marion Wardroper, Mr Corney Grain, Mr North Home, and Mr Alfred Reed again delight an appreciative audience by their vocal accomplishments and their ably sustained embodiments. Without something in the form of a novelty it would hardly be considered, however, that a German Reed entertainment was properly furnished at the commencement of a fresh campaign. Mr Corney Grain very adequately meets the demand. Under the expressive title of *Troubles of a Tourist*, this variously-gifted entertainer supplies a new musical sketch illustrating, presumably, some of his recent experiences of a summer holiday jaunt, and comprehensively recalling most of the sights and sounds lingering in the memory of the returned Continental traveller. After humorously referring to the dulness of smoking-rooms at English hotels, usually placed at the back of the house and generally overlooking a graveyard, Mr Corney Grain describes the discomfort he endured on being taken to a horse show, and the small amount of information he derived from a lecture on bees. A rapid recital of the peculiarities of the street minstrels of every nation is followed by his personal experiences of a voyage to Stockholm, and his return home by way of Hamburg and Brussels, repeatedly meeting English singers everywhere. Imitations are given of the speakers at a Republican meeting in Belgium with remarkable command of facial and lingual expression, and the discovery, on his arrival in England, that the foreign singers he went abroad to seek were all favouring London with their national lyrics, enables Mr Corney Grain to wind up his diverting musical monologue with some highly characteristic French *chansons*, quickly recognized by his auditors, and very cordially received. The numerous attendance on the opening night of the season may be considered significant of the well-sustained popularity of an entertainment still preserving a perfectly distinct place in the long list of our metropolitan amusements.—D. T.

SIR ARTHUR SULLIVAN'S comic opera, *The Sorcerer*, revised and partly re-written, as well as his *Trial by Jury*, are to be re-produced this evening at the Savoy Theatre, Sir Arthur Sullivan conducting both operas.

THE CRYSTAL PALACE SATURDAY ORCHESTRA.

1st Violins.—C. Jung (Principal), H. Celis, V. Collins, W. H. Eayres, O. Manns, A. W. Payne, F. Ralph, E. Roberts, V. Schmidt, A. Streather, S. Van Praag, A. Viereck, F. W. Wallace, W. Wolthers.

2nd Violins.—A. Reynolds (Principal), O. H. Barrett, E. Deane, J. Earnshaw, E. Frewen, J. W. Gunniss, H. Lewis, J. Perry, G. Schnitzler, J. Spelman, J. W. Thirlwall, M. Vogell, J. Weaver, J. B. Zerbini.

Violas.—H. Krause (Principal), R. Foghill, W. H. Hann, T. Lawrence, E. Lockwood, T. Reynolds, A. Stehling, W. W. Waud, S. R. Webb, A. Wright.

Cellos.—R. H. Reed (Principal), J. Boatwright, J. A. Brousil, P. Kleine, R. Melling, C. Ould, W. F. Reed, H. Trust, E. Woolhouse.

Contra-Bassos.—H. Prokatzky (Principal), B. Biehl, A. Collins, W. J. Griffiths, S. J. Jakeway, E. Ould, W. J. Strugnell, J. H. Waud, J. P. Waud.

Flutes.—A. Wells (Principal), A. Tootill. Piccolo.—J. Wilcocke. Clarinets.—G. A. Clinton (Principal), G. J. Webb. Bass Clarinet.—E. Augarde. Oboes.—W. M. Malsch (Principal), A. Peisel. Cor Anglais.—H. Smith. Bassoons.—W. Wotton (Principal), T. Wotton. Contra-Fagotto.—J. Hawes. Horns.—C. Wendland (Principal), R. Keevill, W. Naldrett, A. Stock. Cornets.—L. W. Hardy (Principal), S. West. Trumpets. Trombones.—W. T. Chattaway (Principal), C. Geard, A. J. Phasey. Ophicleide.—S. Hughes. Tuba.—C. Andrews. Timpani.—J. Smith. Side Drum, Triangle, &c.—T. H. Giorgi. Bass Drum.—W. Wilmore. Harps.—E. Lockwood (Principal), E. Deane. Music Librarian.—S. West. Assistant Ditto.—Arthur Brennen. Orchestral Attendant.—F. Stanton.

Conductor.—Mr August Manns.

—o—
FACTS IN FRAGMENTS.

If the summer season, now rapidly passing away, has taught us nothing else, it has convinced us of one thing, that the people of England thoroughly enjoy out-of-door amusements when the weather is favourable, and that the evening promenades, so liberally patronized abroad, may be repeated here with encouragement to the promoters, and advantage to the public. The Health Exhibition has been a remarkable success, and the music provided has in some measure contributed to bring about this desirable result; still we may congratulate ourselves that the German and French military bands, heard for the first time here, have not eclipsed those associated with our own Coldstream and Grenadier Guards. I have nothing to say adversely of the execution of the foreign bands, and in some respects they are to be praised for the introduction of a greater variety of music, but their tone is for the most part thin, and their brass instruments tinny, and when playing alternate pieces with our Guards, the contrast has called forth unfavourable comments even from the audience. I have on more than one occasion in these pages alluded to the orchestras scattered about Germany and France, and I still uphold that we have no occasion to blush for those attached to our principal regiments in Great Britain.

A testimonial to Mr Dan Godfrey, the bandmaster of the Grenadier Guards, is, I believe, in progress, and it may be remarked that when the Crown Prince of Germany visited the Health Exhibition, he remained for some time listening to this band, and personally complimented the conductor.

The programmes of the first ten Saturday concerts to be given before Christmas at the Crystal Palace are all published, and they may fairly be said to represent the well-known excellence that has for twenty-eight years upheld these performances. On the opening afternoon, next Saturday, a new violinist, Mynheer Werner, will make his first appearance, and Brahms' Third Symphony will also be given for the first time here. At the second concert Mdlle Kleeberg, who made a very favourable impression as a pianist in June last, will play Beethoven's Concerto in E flat. Two instrumental movements from A. C. Mackenzie's new oratorio, *The Rose of Sharon*, will also be given, and Schubert's Symphony in C. All the ten concerts are full of interest, Gounod's *Redemption* and Berlioz's *Te Deum* for three choirs being announced in the sixth and the tenth programme.

The three Richter Concerts advertised for the 28th October, the 4th and the 11th of November, although made up principally of works by Wagner (and some of them having been given at every series, may be said to be painfully familiar), contain two compositions that will be listened to with interest. The first is

Brahms' Symphony in F, and the second, Schubert's Grand Symphony in C, that known as No. 9. Both of these works are to be given at the Crystal Palace during the present month, and the practice of setting down the same works in both programmes is hardly to be commended. This, I believe, is the first time Herr Richter has attempted Schubert's memorable work in London, and although Mr Manns has repeatedly conducted it at the Palace, it has certainly not been given at St James's Hall before. PHOSPHOR.

THE POWER OF SONG.

Freely rendered from the German of Schiller.

A rain-flood o'er the mountain dashes,
And comes as if 'twere thunder-born,
Rocks headlong fall with echoing crashes,
And lofty oaks are crushed and torn.
With awe and rapture strangely blending,
The traveller hears the mighty throes,
He sees the stream o'er crags descending,
Yet knows he not from whence it flows.
So Music, with its tones consoling,
From hidden springs is ever rolling.

Sweet concord, God himself revealing,
Is twined with life in mystic band;
Who can define the singer's feeling!
Who can his magic tones withstand!
The rod of Hermes he possesses,
The inmost heart he gratifies,
He dips it now in Hell's recesses,
And now he lifts it to the skies!
And so, 'twixt grief and joy elating,
The pliant soul is e'er vibrating.

As when within the joyous bower
Of Pleasure, comes with giant tread
And ghost-like shape some ruthless power,
By Fate on vengeful mission sped,
Vain-glory quails in low prostration
Before this herald from the skies,
The revel's clam'rous exultation
Is hushed—disimulation flies!
And so victorious Truth will ever
The knots of falsity dis sever.
The grovelling world-born boasting creature,
When Song comes streaming o'er his ear,
Partakes the angel's holy nature,
And rises to a loftier sphere.
All God-like feeling he possesses,
No earthly thoughts approach him now,
No power, save Music, him impresses,
No heed of grief is on his brow.
All consciousness of ill is sleeping
While witching sounds o'er Heaven are sweeping.

As after hopes and fears tormenting,
By long estrangement sore oppress,
With burning tears, the child, repenting,
Falls fondly on his mother's breast,
So to his dearly cherished dwelling,
To innocence and childhood's reign,
From foreign scenes and modes repelling,
SONG calls the wanderer back again,
And in kind nature's warm embraces
The chilling pride of life effaces.

Copyright.

Q.

LOUIS LACOMBE, the composer, died lately, after a brief illness, from inflammation of the chest.

During a violent storm, which burst over Rome on the 26th September, about one hundred and forty pounds' worth of glass was broken at the Teatro Costanzi. Some of the fragments struck a young girl taking part in the rehearsal of *Excelsior*.

Bitter, a member of the Prussian Cabinet, has followed up the work he published some time ago on J. S. Bach by one entitled *Die Reform der Oper durch Gluck und Richard Wagner's Kunstwerk der Zukunft* (*The Reform of Opera through Gluck and Richard Wagner's Art-Works of the Future*).

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 66.

(Continued from page 629.)

1816.

The King's Theatre opened for the season on the 17th of January, with a new musical drama, called *Griselda, ossia la virtù in cimento*. The music was by Paer. In this opera Mdme Fodor made her first appearance before a British audience. She displayed great sweetness of voice and delicacy of expression. She was greatly applauded, particularly in her air, "*Griselda lareggio*," accompanied on the violin by Signor Spagnoletti. Naldi also sang and acted admirably. There were several other performers engaged this season, but their talents not proving conspicuous, Braham was engaged, and appeared with Mdme Fodor on the 5th of March, in Mozart's fine serious opera *La Clemenza di Tito*, in which they were both loudly applauded, and in the duet "*Ah Perdona*," were vehemently encored.

The only novelty at the Covent Garden oratorios this season was the appearance of Mr T. Cooke, the violin player, as a principal singer. Apollo was not only god of music but of poetry. Lord Mountjoy informed me that Mr Cooke, at a masquerade in Dublin, displayed such musical versatility, that, while the band were gone out to take refreshments, he alternately took up and played on all their different instruments.

There were not any concerts this year but the three established ones, the Ancient, the Vocal, and the Philharmonic. The latter, from its excellence, had become popular.

This winter I became acquainted with a musical gentleman, named Fitzgerald, lately arrived from the sister isle, whose conversation, according to the genius of his country, was whimsically original. Walking with him one morning in the streets of London, he suddenly stooped, and taking up a stone from the ground, said, "You see I did not bend my body to the earth for nothing, for I have got a good flint, and want only a gun and some powder and shot to be enabled to go shooting!" One morning when I had taken breakfast with him, he became a little irritated in consequence of the boy not having brought him, at the usual hour, the newspaper, which he daily hired for an hour to read. When the lad had presently afterwards arrived with it, he said to him with much warmth, "There now, you spalpeen, as you did not bring it sooner, you may take it back again! What! did not I make an agreement with your master that I should have the first *reading* of it?—and now, after others have taken all the *crame* off it, you think that I will put up with the skim milk!" Speaking of exercise being an excellent thing to keep people in health, he said, "By my faith, I never was ill in my life while in my own *swate* country, for whenever I found myself unwell, instead of sending for the doctor to make me worse, I took a good rattling gallop for an hour or two on the outside of a horse, and returned home as well as if nothing had been the matter with me." This gentleman was occasionally betrayed into a pun, a thing he professed to abhor, and, on the advantages of early education being the topic at a house where he and I dined, he observed to the lady of the house, "How can it be expected, madam, that children will become sharp, unless they have a good edge-e-cation (education) put upon them?"

I went in the summer with Mr Fitzgerald to dine at the domain (as the Irish call their country houses) of his friend, Mr S—h, near Ealing. Mr S—, who was a great anthologist, conducted us before dinner to his gardens to view his fine collection of flowers. Being much struck with the variety as well as the beauty of them, I exclaimed, "These are superb, indeed!" On which Mr S—observed, that he believed they included every admired flower England afforded. "Pardon me, sir," said Mr F—, "there is one beautiful flower absent which I prize beyond all others."—"Which is that?" asked his friend. "By my faith, sir," rejoined the Hibernian, "it is that most beautiful of all beautiful flowers—a cauliflower!"

I dined with this gentleman at the Freemasons' Tavern, with a party which had been formed eight or ten days previously. When we were assembled at the dinner table, a young gentleman, who had been one of the most active promoters of the meeting, was absent; and on his friend Mr Fitzgerald being asked the cause of it, he replied, "Faith, he is better engaged! He has gone on a party of pleasure in a mourning coach!" On being requested to explain, he said, "By Saint Patrick, the thing is clare enough; a party of pleasure in a mourning coach is when the heir to a rich man attends his funeral!"

On the 17th of January Shakspeare's play of the *Midsummer Night's Dream* was brought out at Covent Garden Theatre, interspersed with music. The words of the songs were taken from his poems. The music, composed and arranged by Bishop (amongst

which is R. T. Stevens' beautiful glee, "*Ye spotted snakes*,"), is creditable to his taste. At the same theatre a new opera in three acts, called *Guy Mannering*, founded on Walter Scott's novel, was performed for the first time on the 12th of March. The new music (for it was partly compiled) by Bishop and Whittaker is of a superior order; and the trio, "*The fox jumped over the parson's gate*," by the former, and the song, "*Rest thee, babe*," by the latter, were greatly admired. At one of the rehearsals of this piece, Tokely, who acted the character of Dirk Hatterick, smelling very offensively of liquor (according to custom), Fawcett, the stage manager, who is not remarkable for the gentleness of his manners, said to him rather tartly, "For God's sake, Tokely, leave off that detestable habit of drinking spirits in the morning! If you must enjoy your glass, take it after dinner, and then it won't do you so much injury." Tokely, who appeared to feel the force of the rebuke, promised to abstain in future; but before a week had elapsed he came to an early rehearsal, at ten o'clock in the morning, smelling of liquor more offensively than ever. Fawcett having noticed this again, said to him, "I see, Tokely, you have not taken my advice."—"Oh yes, I have," replied Tokely, "for I've had my dinner!" This incorrigibly intemperate man, but clever actor, some time after fell down in a fit of apoplexy, and expired. The vice of drinking to excess was as prevalent fifty years ago in England as in Germany, and then, and for many years afterwards, from a mistaken hospitality, a gentleman in a party was as sure to experience inebriation as a faded beauty neglect. But although these Bacchanalian orgies are prodigiously diminished, yet—notwithstanding their baneful effects—they still boast many votaries. A Member of Parliament, justly celebrated as a brilliant wit, a commanding orator, and a refined writer, was so enslaved by that unseemly habit, that he and his son, some few years ago, dining at a tavern in the neighbourhood of Covent Garden, had, when they departed in the evening, drank nine bottles of various sorts of wine! But whether they had been fairly divided betwixt the father and son, I know not. The same Member of Parliament, who had failed attending the dinner party of an intimate friend of mine, being afterwards informed by that gentleman that his absence had been much regretted, and that some very choice wine had been procured purposely for him, replied, "I am sorry you gave yourself that trouble, as bad wine does as well for me as good, for I can't taste either!"

The late Honourable Frank North (afterwards Earl of Guilford), second son of Lord North, many years premier of England, was a *bon vivant*, and had, through his *vinous* excesses, an illness which brought him near death's door. He however recovered, notwithstanding he had been attended by three physicians. After he had arrived at a certain stage of convalescence he was advised to take the benefit of the Bath waters, with a strict injunction not to exceed two glasses of wine after dinner, which he for a short time with great difficulty adhered to. Having, however, made a party to dine at the famed Bush Tavern in Bristol, as soon as he and his friends had arrived there and had ordered dinner, Mr North, thinking the glasses ranged on the sideboard too small, asked the landlord if he had not got larger ones. Mine host replied that he had some which would hold a pint, and that he had one old-fashioned glass which would contain a bottle! "Ah!" said Mr North, "bring that for me, for, as my physician limits me to two glasses only, it will answer my purpose admirably!"

Vauxhall Gardens opened on the 4th of June with a grand gala, in honour of His Majesty's birthday. In the concert Mr C. Taylor sang, for the first time, a new "*laughing song*," composed by me, which was loudly applauded and encored. After the gardens were closed, dining with Mr Barret, the proprietor of them, the Rev. Mr Barret, brother to the former, said to me in the presence of the party, "Mr Parke, you have done for Vauxhall Gardens that which no former composer had accomplished." On my requesting him to explain, he added, "You have composed a song for Vauxhall Gardens—I mean the laughing song—which was not only sung, but encored every night during a season!" At the end of the concert Mdme Sachi, from Paris, who had lately made her first appearance at Covent Garden Theatre, ascended a half perpendicular tight-rope amidst the blazing fireworks, to the height of two hundred feet, and back again, to the admiration of the audience. This gala was attended by upwards of five thousand persons; but the great night of the season was, as usual, on the Prince Regent's birthday, the following 12th of August, when the audience exceeded fourteen thousand. On that occasion the concert consisted of selections from those great masters, Handel, Haydn, Arne, Beethoven, Shield, &c., and amongst the best songs was "*The Prince and Old England* for ever," well sung by Dignum, and enthusiastically encored.

The Lyceum Theatre, Strand, having been recently destroyed by fire, and rebuilt on a larger scale, opened on the 15th of June, under the title of "*The English Opera House*," with the opera of *Up all night, or, the Smuggler's Cave*, under the direction of its proprietor,

Mr Arnold, son of the late celebrated composer, Dr Arnold. At Covent Garden Theatre a new opera in three acts, called *The Slave*, written by Morton, was produced on the 12th of November. The music was by Bishop. In this agreeable piece Miss Stephens, in the air, "Sons of Freedom," was deservedly encored. Duruset had a song in honour of the Battle of Waterloo. The words ascribed to our great captain, "Up lads and at them," however inspiring on the field, made little impression in the theatre, owing probably to the degraded light in which the author—to enhance his hero, Gambia—has placed the character of a British officer who sings it. The music is happily varied, pleasing, and appropriate.

(To be continued.)

—o— WAIFS.

The 29th series of the admirable Crystal Palace Concerts, which, for so large a number of amateurs, for five months annually (to paraphrase Charles Lamb)—

"Make SATURDAY the sweetest of the week"—

will be resumed on the 18th inst., with August Manns as conductor, and a splendid band of executants at his command. There are to be ten concerts before and ten after Christmas, besides an extra performance for the benefit of Mr Manns, at the end of the season. The full programme is already issued, and may be had on application to Mr G. Gordon Cleather (manager).

Emma Turolla has returned to Pesh.

Biberti is engaged at the Royal Operahouse, Berlin.

Léo Delibes spent his holiday this year in the Isle of Wight.

M. Ovide Musin, the Belgian violinist, has returned to America.

Mme Fursch-Madi will sing at concerts this winter in America.

Theodor Wachtel has taken up his permanent residence in Vienna. Among the artists engaged by Mr Mapleson for New York is Turconi.

Albani's concerts in America will commence about the middle of January.

A new street in Cologne has been named the "Richard Wagner-Strasse."

Sophie Menter will visit Germany in January and play at a series of concerts.

The Teatro Tacon, Havannah, will probably be open this winter for Italian Opera.

A new Theatre is to be erected, at the expense of the Municipality, in Finale, Modena.

Mrs E. Aline Osgood is in Philadelphia, where she will sing this winter at Concerts.

Salvini, the great Italian tragedian, has forwarded 500 liras to the Cholera Fund in Naples.

In consequence of the cholera, the operatic season will not commence in Malta before November.

The report of Gayarre's marriage has been contradicted. He sang lately at a concert in St Sebastian.

Luigi Mancinelli's new opera, *Isora*, was produced with complete success in Bologna on the 2nd inst.

Johanna Jachmann-Wagner will shortly carry out her intention of opening a School for Singing in Munich.

Pauline Luca is now at Ischl, but will sing in November and December at Berlin and St Petersburg.

After an eight months' sojourn in Stockholm, Marie Wieck, sister of Clara Schumann, has returned to Dresden.

Norman-Néruda will take part, on the 20th inst., in the first Symphony Concert of the season in Wiesbaden.

Millöcker's new buffo opera, *Gasparone*, has been favourably received at the Wilhelmstädtsches Theater, Berlin.

Maurice Strakosch has abandoned his project of bringing the company from the Teatro Apollo, Rome, to London.

The new Operahouse, Pesh, was opened on the 27th ult. with great ceremony, the Emperor himself being present.

The opera season, with Mme Pappenheim as the star, was brought to a premature termination in San Francisco.

Mdlle Baumgartner, from the Ducal Theatre, Wiesbaden, has been singing at the Operahouse, Frankfurt-on-the-Maine.

The 100th performance of Anton Rubinstein's *Demon* will take place this month, under his own direction, in St Petersburg.

Christine Nilsson's 25th artistic anniversary occurs next month. She made her first appearance in Sweden in 1859, and in Paris in 1864.

THE KENNEDY FAMILY IN EDINBURGH.—After an extended colonial tour this well-known family of Scottish vocalists have this week commenced a series of eight concerts in the Music Hall, Edinburgh. On their first appearance they received a cordial welcome from a large and enthusiastic audience.

The rehearsal of the New York Oratorio Society, under the direction of Dr Damrosch, commenced on the 25th September.

Another infant prodigy in the person of a boy named Bouchet, a violinist aged twelve, is announced to appear shortly in Paris.

Neils W. Gade is composing a "Suite" for the Festival to be held at the beginning of December in Copenhagen in honour of Holberg.

Mdlle Johanna Gruber, from the Stadttheater, Frankfurt-on-the-Maine, is engaged as first lady singer at the Residenztheater, Dresden.

Mr Goring Thomas's *Emeralda* was performed with much success on the 27th September, for the first time at the Stadttheater, Hamburg.

In consequence of a difference between the proprietors and Trevisan, the manager, the opening of the Teatro della Fenice, Venice, is again postponed.

The Musical Festival at Worcester, Mass., began on the 23rd September, with Emma Juch, Mme Fursch-Madi, and C. R. Adams as principal vocalists.

Van Elewyck has been promoted to the rank of officer, and M. Keuse, president of the Brussels Orphéon, created a Knight of the Order of Leopold.

The forty-third season of the Philharmonic Society, New York, with Mr Theodore Thomas as conductor, will begin at the Academy of Music in November.

Mr Ignace Gibsone has returned from his holiday in the Isle of Wight, and has brought back several elegant compositions, both vocal and instrumental.

The Teatro Carcano, Milan, will open on the 18th inst with Ponchielli's *Promessi Sposi*, the other operas announced being *Dinorah*, *Rigoletto*, and *La Traviata*.

The Grand-Duke has conferred the Cross of the White Falcon on Herren Theodor Winkler and Leopold Grützmacher, "Grand-Ducal Chamber-Virtuosos," Weimar.

It was reported lately that, for sanitary reasons, the authorities of Rome intended ordering all the theatres to be closed, but it appears there is no truth in the report.

Robert Fischhof has been elected to the professorship of the piano rendered vacant in the Conservatory of Music, Vienna, by the regretted death of Ernst Löwenberg.

It is said that Alfred Fischhof, Teresina Tua's impresario, intends giving concerts in February, at the Politeama, Trieste, with the tenor Mierzewski as principal singer.

Carlotta Grossi (Baroness Wurzbach), having returned to the stage, is engaged at the Ducal Theatre, Wiesbaden, and has appeared as the Queen of Night in *Die Zauberflöte*.

Marsick, the Belgian violinist, is engaged for two of the concerts to be given this winter, under the direction of Padeloup, of the Paris Concerts Populaires, at Monte Carlo.

The Orchestral Society of Rome, under the direction of Sig. Penelli, started on the 8th inst. for Turin, with the object of giving two concerts in the Hall of the Exhibition there.

"The Playgoers' Club" opened their new premises at 22, Newman Street, Oxford Street, on Tuesday, the 7th of October, when Mr Henry A. Jones gave an inaugural address on "The Modern Drama."

A FIRST NIGHT LONG AGO.

The following is a translation of an interesting German playbill: "To-night, Friday, the 30th September, 1791, the comedians of the Imperial, Royal, and Privileged Theatre Auf der Wieden, will perform, for the first time, *Die Zauberflöte*, a two-act opera by Emmanuel Schikaneder." Then follow the names of the performers and the characters they sustained. "The music is by Herr Wolfgang Amadeus Mozart, *Capellmeister* and composer in the service of his Imperial and Royal Majesty. Out of consideration for the honourable and respected public, and friendship for the author of the piece, Herr Mozart will himself conduct the orchestra." Then, after a separating line, the bill continues thus: "The book of the opera, ornamented with two copper-plate engravings, representing Herr Schikaneder in exactly the costume he wears in the part of Papageno, may be had of the treasurer of the Theatre, price 30 kreutzers." Next comes another separating line and then: "Herren Gayl, and Neesthaler, painters to the Theatre, flatter themselves they have exerted themselves with the greatest artistic zeal, according to the plan of the work." Finally we read: "The prices of admission are the same as usual. Commence at 7 o'clock."

THE VOICE AND SINGING.

BY
ADOLFO FERRARI.THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mdme Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

THE STOLBERG LOZENGE.

FOR INVIGORATING AND ENRICHING THE VOICE, AND REMOVING AFFECTIONS OF THE THROAT.

"Of famed Stolberg's lozenge we've all of us heard."—*Punch*, October 21st, 1865.

DR STOLBERG'S VOICE LOZENGE.

Actors, Singers, Clergymen, and all who are desirous of Improving and Invigorating their Voice for Singing or Public Speaking, should use this Lozenge. One trial will be sufficient to account for the great reputation it has sustained for so many years. Testimonials from East, West, and South, Lancashire, &c. Sold in boxes, 1s. 1d. and 2s. 6d., by all Chemists throughout the United Kingdom and the Colonies.

GOLDEN DREAMS.

SONG.

WORDS BY J. STEWART.

Music by

J. L. HATTON.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained,

Composed by J. L. HATTON, "A LONG GOOD NIGHT TO THEE," 3s.; "THE RETURN," 3s.; and "THE GOOD SHIP ROVER," 3s.

NEW VIOLIN MUSIC.

EVENING SONG, for Violin and Pianoforte .. 3/-

LIEBESLIED, for Violin and Pianoforte .. 3/-

(A Violoncello part to "Liebeslied," in lieu of Violin, 6d. net.)

Composed by

ARTHUR LE JEUNE.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Two violin pieces with pianoforte accompaniment, by Arthur Le Jeune, are worthy of high commendation, because they exhibit that charm of simplicity which never appears in vain to the right-minded. They are called respectively 'An Evening Song' and 'Liebeslied,' and are very expressive and musical; while they are not beneath the attention of the expert, they are within the reach of the most moderate players."—*Morning Post*.

Just Published,

Two Songs BY FREDERICK F. ROGERS.

I KNOW NOT YET .. price 4/-

(Words by G. OLLIFTON BINGHAM.)

OVERLEAF .. price 4/-

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

CHAPPELL'S VOCAL LIBRARY

OF

PART-SONGS, &c.

	Composed or Arranged by	Price
1. Dulce domum. S.A.T.B.	Sir G. A. Macfarren	1d.
2. Down among the dead men. S.A.T.B.	"	1d.
3. The girl I've left behind me. S.A.T.B.	"	1d.
4. British Grenadiers. S.A.T.B.	"	2d.
5. Long live England's future Queen. S.A.T.B.	Dr. Rimbault	2d.
6. My task is ended (Song and Chorus). A.T.B.B.	" Balfé	4d.
7. Thus spake one summer's day. S.A.T.B.	" Abt	2d.
8. Soldiers' Chorus. T.T.B.B.	" Gounod	4d.
9. The Kermesse (Scene from <i>Faust</i>)	"	6d.
10. Up, quit thy bower. S.A.T.B.	Brinley Richards	2d.
11. Maidens, never go a-wooing. S.S.T.T.B.	Sir G. A. Macfarren	2d.
12. Faggot-binders' Chorus	" Gounod	4d.
13. Sylvan Hours (for six female voices)	Joseph Robinson	6d.
14. The Gipsy Chorus	" Balfé	4d.
15. Ave Maria	"	1d.
16. Hark! the herald angels sing. S.A.T.B.	Mendelssohn	1d.
17. England yet (Solo and Chorus). S.A.T.B.	Sir J. Benedict	2d.
18. The Shepherd's Sabbath Day. S.A.T.B.	J. L. Hatton	2d.
19. Thoughts of Childhood. S.A.T.B.	Henry Smart	2d.
20. Spring's Return. S.A.T.B.	"	2d.
21. An old Church Song. S.A.T.B.	"	2d.
22. Sabbath Bells. S.A.T.B.	"	2d.
23. Serenade. S.A.T.B.	"	2d.
24. Cold Autumn wind. S.A.T.B.	"	2d.
25. Orpheus with his lute. S.S.S.	Bennett Gilbert	2d.
26. Lullaby. S.A.A.	"	1d.
27. This is my own, my native land. S.A.T.B.	Sir G. A. Macfarren	1d.
28. March of the Men of Harlech. S.A.T.B.	Dr Rimbault	2d.
29. God save the Queen. S.A.T.B.	"	1d.
30. Rule, Britannia. S.A.T.B.	"	1d.
31. The Retreat. T.T.B.B.	L. de Rille	2d.
32. Lo! morn is breaking. S.S.S.	Cherubini	2d.
33. We are spirits. S.S.S.	Sir G. A. Macfarren	4d.
34. Market Chorus (<i>Musical</i>). S.A.T.B.	Auber	4d.
35. The Prayer (<i>Musical</i>). S.A.T.B.	Kücken	2d.
36. The Water Sprites. S.A.T.B.	"	2d.
37. Eve's glittering star. S.A.T.B.	"	2d.
38. When first the primrose. S.A.T.B.	"	1d.
39. O dewdrop bright. S.A.T.B.	"	2d.
40. Sanctus from the <i>Messe Solennelle</i> . S.A.T.B.	Rossini	4d.
41. Nine Kyries, Ancient and Modern	" Gill	2d.
42. Sun of my soul. S.A.T.B.	Brinley Richards	2d.
43. 'Twas fancy and the ocean's spray. S.A.T.B.	G. A. Osborne	2d.
44. A Prayer for those at Sea. S.A.T.B.	"	2d.
45. O Thou, Whose power (Prayer from <i>Mosé in Égypte</i>)	Rossini	1d.
46. The Guard on the Rhine. S.A.T.B.	Sir G. A. Macfarren	1d.
47. The German Fatherland. S.A.T.B.	"	1d.
48. The Lord is my Shepherd (Quartet). S.A.T.B.	G. A. Osborne	2d.
49. Te Deum in F.	Jackson	2d.
50. Te Deum in F.	Nares	2d.
51. Charity (La Carità). S.S.S.	Rossini	4d.
52. Cordelia. A.T.T.B.	G. A. Osborne	4d.
53. I know. S.A.T.B.	Walter Hay	2d.
54. Chorus of Handmaidens (from <i>Fridolin</i>)	A. Randegger	4d.
55. The Offertory Sentences	Edmund Rogers	1d.
56. The Red-Cross Knight	Dr Callcott	2d.
57. The Chough and Crow	Sir H. R. Bishop	3d.
58. The "Carnovale"	Rossini	2d.
59. Softly falls the moonlight	Edmund Rogers	4d.
60. Air by Himmel	Henry Leslie	2d.
61. Offertory Sentences	E. Sauerbrey	4d.
62. The Resurrection	C. Villiers Stanford	6d.
63. Our Boys. New Patriotic Song	H. J. Byron and W. M. Lutz	4d.
64. The Men of Wales	Brinley Richards	2d.
65. Dame Durden	"	1d.
66. A little farm well tilled	" Hook	1d.
67. There was a simple maiden	Sir G. A. Macfarren	1d.
68. Fair Hebe	"	1d.
69. Once I loved a maiden fair	"	1d.
70. The jovial Man of Kent	"	1d.
71. The Oak and the Ash	"	1d.
72. Heart of Oak	"	1d.
73. Come to the sunset tree	W. A. Philpott	4d.
74. May. S.A.T.B.	" W. F. Banks	2d.
75. Pure, lovely innocence (<i>Il Re di Lahore</i>). Chorus for female voices	"	4d.
76. A Love Idyl. S.A.T.B.	J. Massenet	4d.
77. Hail to the woods. A.T.T.B.	E. E. Terry	2d.
78. Near the town of Taunton Dean	J. Yarwood	2d.
79. Our merry boys at sea	Thomas J. Dudeney	4d.
80. Christ is risen (Easter Anthem). S.A.T.B.	J. Yarwood	2d.
81. When the sun sets o'er the mountains (<i>Il Demanio</i>)	Berlioz	3d.
82. Hymn of Nature	A. Rubinstein	3d.
83. Michaelmas Day (Humorous Part-Songs, No. 1)	Beethoven	4d.
84. Sporting Notes (Humorous Part-Songs, No. 2)	W. Maynard	4d.
85. Austrian National Hymn	" Haydn	4d.
86. A May Carol. S.S.C.	Joseph Robinson	4d.
87. The bright-hair'd Morn. A.T.T.B.	Theodor L. Clemens	3d.
88. Oh, Rest (<i>Velleda</i>)	C. H. Leneveu	4d.
89. Love reigneth over all. T.T.B.B.	C. G. Elsäßer	6d.
90. Joy Waltz. T.T.B.B.	"	6d.
91. The Star of Bethlehem (Christmas Carol)	Theodor L. Clemens	3d.
92. Busy, Curious, Thirsty Fly. T.A.T.B.	"	3d.

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W.

City Branch—14 & 15, POULTREY, E.C.

BOOSEY & CO.'S NEW WORKS.

Dedicated to BRAHMS.

SONGS OF OLD IRELAND.

A Collection of Fifty Irish Melodies, the Words by A. P. GRAVES, the Music arranged by C. VILLIERS STANFORD. Price 5s.; or in cloth, gilt, 7s. 6d.

PREFACE.—The Fifty Irish Melodies comprised in this collection may be described as new to English ears. They have been chosen to represent as far as possible the various characteristics of the people from which they have sprung. Thus, glimpses into the lives of the Irish peasant, fisherman, and mechanic are given, and subjects of the remote past have not been neglected.

Price 5s. each, paper cover; 7s. 6d. cloth, gilt edges.

THE PRIMA DONNA'S ALBUM.

THE BARITONE ALBUM. | THE TENOR ALBUM.
THE CONTRALTO ALBUM.

Containing for each voice, a complete repertoire of the most celebrated Operatic Songs of the last hundred years, including many beautiful pieces unknown in this country, indispensable to Students and Amateurs of Operatic music. All the Songs are in the original keys, unabridged, with Italian and English words.

"A more useful publication than these collections cannot be conceived." *Athenæum*.

New Edition, much improved.

SPOHR'S VIOLIN SCHOOL.

Edited by HENRY HOLMES, with numerous Notes and an Appendix by the Editor. Price 10s. 6d. cloth.

Pianoforte Part to the Earlier Exercises in SPOHR'S SCHOOL, arranged by HENRY HOLMES. Price 2s. 6d.

LOGIER'S SYSTEM

OF THE SCIENCE OF MUSIC, HARMONY, & COMPOSITION.

New and much Enlarged Edition, price 12s. 6d.

The *Musical Standard* says:—"Although many works on Harmony have appeared since Logier first gave his celebrated book to the world, we do not know of any that surpass it. As a guide to the teacher, or for the purpose of private study, we know of no better book."

Reduced in price.

NAVA'S BARITONE METHOD.

Edited and Translated by his Pupil, C. SANTLEY.

"The system is admirable in every respect."—*Athenæum*.

Also PANZERON'S METHOD FOR MEZZO-SOPRANO.

Price 3s. 6d. each, paper covers; 5s. cloth.

SHILLING

MUSICAL INSTRUCTORS.

DR. CALLCOTT'S GRAMMAR OF MUSIC. New Edition.

HENNING'S FIRST BOOK FOR THE VIOLIN (a celebrated German Method, including 162 Progressive Exercises).

DR. SPARK'S HANDY-BOOK OF CHORAL SINGING (including 156 Exercises and Part-Songs).

BOOSEY'S SHILLING PIANOFORTE TUTOR. By Mount.

BEST'S FIRST ORGAN BOOK.

ELLIOTT'S NEW HARMONIUM TUTOR.

EDWARD HOWELL'S VIOLONCELLO TUTOR.

CASE'S VIOLIN TUTOR. New Edition.

HATTON'S SINGING TUTOR FOR LADIES.

HATTON'S SINGING TUTOR FOR MEN.

KAPPEY'S CLARINET TUTOR.

R. S. PRATTEN'S FLUTE TUTOR.

STANTON JONES' CORNET TUTOR.

CASE'S ENGLISH CONCERTINA TUTOR.

MUSIC FOR THE KINDER-GARTEN.

Upwards of 100 HYMNS, SONGS, and GAMES,

With Full Explanations, for use in the Kinder-Garten and Family.

2s. 6d., cloth. Tonic Sol-fa edition, 1s.

FAVOURITE CANTATAS.

GEORGE FOX'S HAMILTON TIGHE ...	1/-
HENRY HOLMES' CHRISTMAS DAY. Words by Keble ...	2/6
ARTHUR SULLIVAN'S PRODIGAL SON ...	2/6
ARTHUR SULLIVAN'S ON SHORE AND SEA ...	2/6
F. H. COWEN'S ROSE MAIDEN ...	2/6
F. H. COWEN'S COBSAIR ...	3/6
F. HOWELL'S LAND OF PROMISE ...	2/6
F. HOWELL'S SONG OF THE MONTHS ...	2/6
KAPPEY'S PER MARE PER TERRAM ...	3/0

Price 2s. each, or in One Volume, cloth, 7s. 6d.

HANDEL'S SIX ORGAN CONCERTOS.

Without Orchestra (Second Series). Arranged by W. T. BEST. Of these Concertos Dr. BURNBY remarked:—"Public players on keyed instruments, as well as private, totally subsisted on them for nearly thirty years."

THE CHORAL UNION;

Containing 40 FAVOURITE PART-SONGS, for Soprano, Contralto, Tenor, and Bass. Price 6d. each Voice complete; or in Full Score, with Piano accompaniment, 3s. 6d.

THE PARISH ANTHEM BOOK.

Containing 50 CELEBRATED ANTHEMS. In Numbers, One Penny each; or in One Volume, 3s. 6d., paper cover; cloth, gilt edges, 5s.

SHILLING

ORATORIOS, MASSES, AND CANTATAS.

HYMN OF PRAISE.	MOUNT OF OLIVES.
HAYDN'S IMPERIAL MASS.	WALPURGIS NIGHT.
GOUNOD'S ST CECILIE.	BEETHOVEN'S MASS IN C.
MOZART'S TWELFTH MASS.	ACIS AND GALATEA.
ROSSINI'S STABAT MATER.	MOZART'S REQUIEM.
JUDAS MACCABEUS.	DETTINGEN'S TE DEUM.
MESSIAH.	ISRAEL IN EGYPT.
BACH'S PASSION (MATTHEW). 1/6	THE CREATION.

Also Boosey's Handy Editions of MESSIAH and THE CREATION, price 1s. each.

SIXPENNY MASSES.

Edited by Sir JULIUS BENEDICT.

WEBBE'S MASS IN A.	WEBBE'S MASS IN G.
" IN D.	MISSA DE ANGELIS.
" IN B FLAT.	DUMONT'S MASS.
" IN F.	MISSA IN DOMINICIS.
" IN C.	MISSA PRO DEFUNCTIS.
" IN D MINOR.	WESLEY'S GREGORIAN MASS.

Or bound in One Volume, cloth, gilt edges, price 5s.

SIXPENNY CHORAL BOOKS.

Edited by the Rev. C. S. BERE.

A GARLAND OF SONGS. 48 Pieces.
THE CHILDREN'S CHORAL BOOK. 44 Pieces.
THE GOLDEN HARVEST. 12 Easy Part Songs.
THE CHILDREN'S VOCAL HANDBOOK. Instructions in Part-Singing

STANDARD ORGAN WORKS.

Full Size, bound in cloth.

ANDRE'S ORGAN BOOKS. 2 Vols. (92 pieces) ...	each	6/0
HESSE'S ORGAN BOOKS. 2 Vols. (55 pieces) ...	each	6/0
SMART'S ORGAN BOOK. 12 pieces ...		7/6
SMART'S ORGAN STUDENT ...		5/0
SMART'S PRELUDES AND INTERLUDES (50) ...		2/6
HATTON'S ORGAN BOOK. 12 pieces ...		7/6

FOR THE ORGAN.

ARTHUR SULLIVAN'S LOST CHORD AND F. H. COWEN'S BETTER LAND. Arranged by Dr. SPARK. Price 2s. each.

LONDON: BOOSEY & CO., 295, REGENT STREET.

Printed by HENDERSON, RAIT, & SPALDING, at 3 and 5, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVIDSON, at the Office, 244, Regent Street, Saturday, October 11, 1884.